

# ART OF TOMORROW

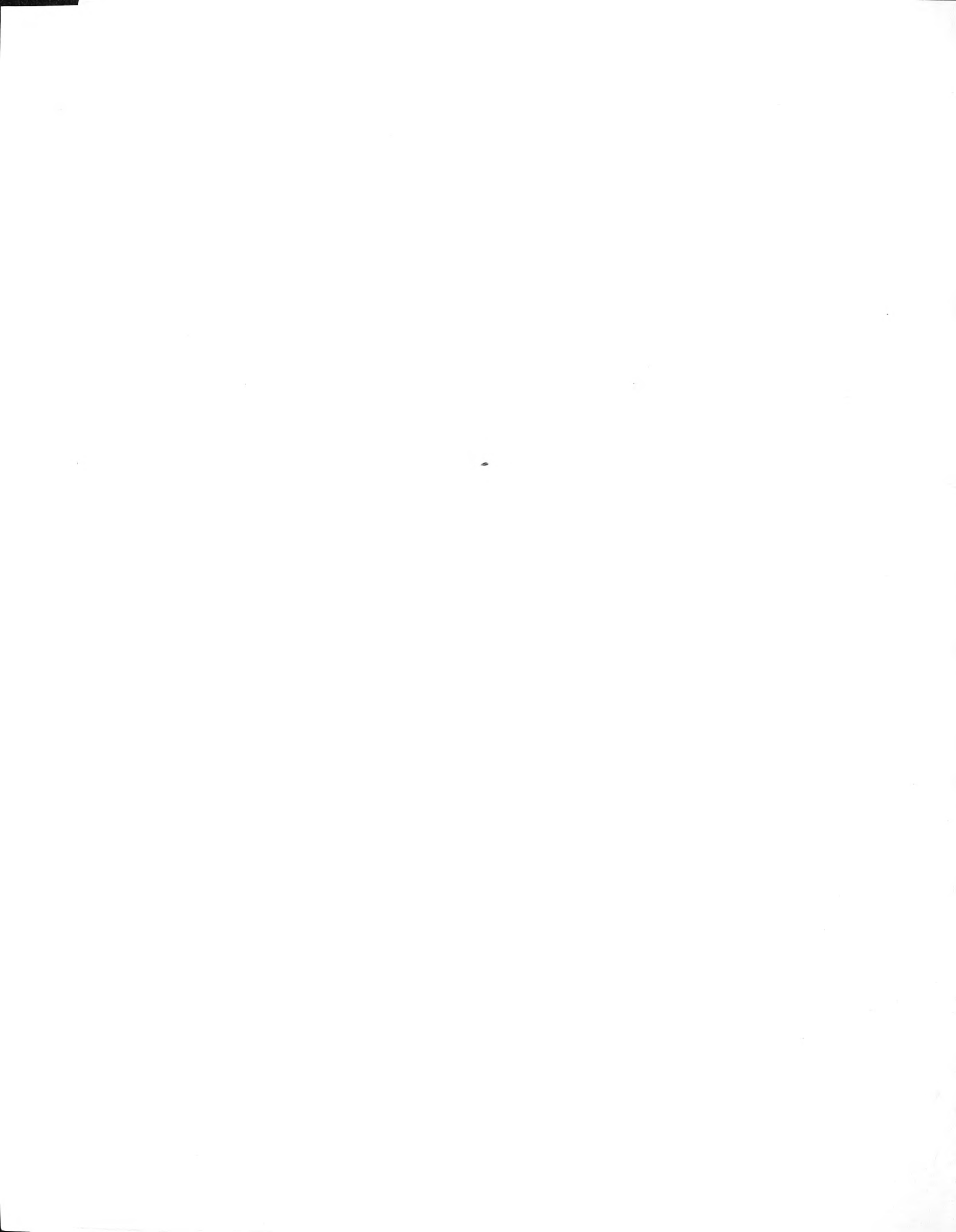
SOLOMON R. GUGGENHEIM COLLECTION OF NON-OBJECTIVE PAINTINGS



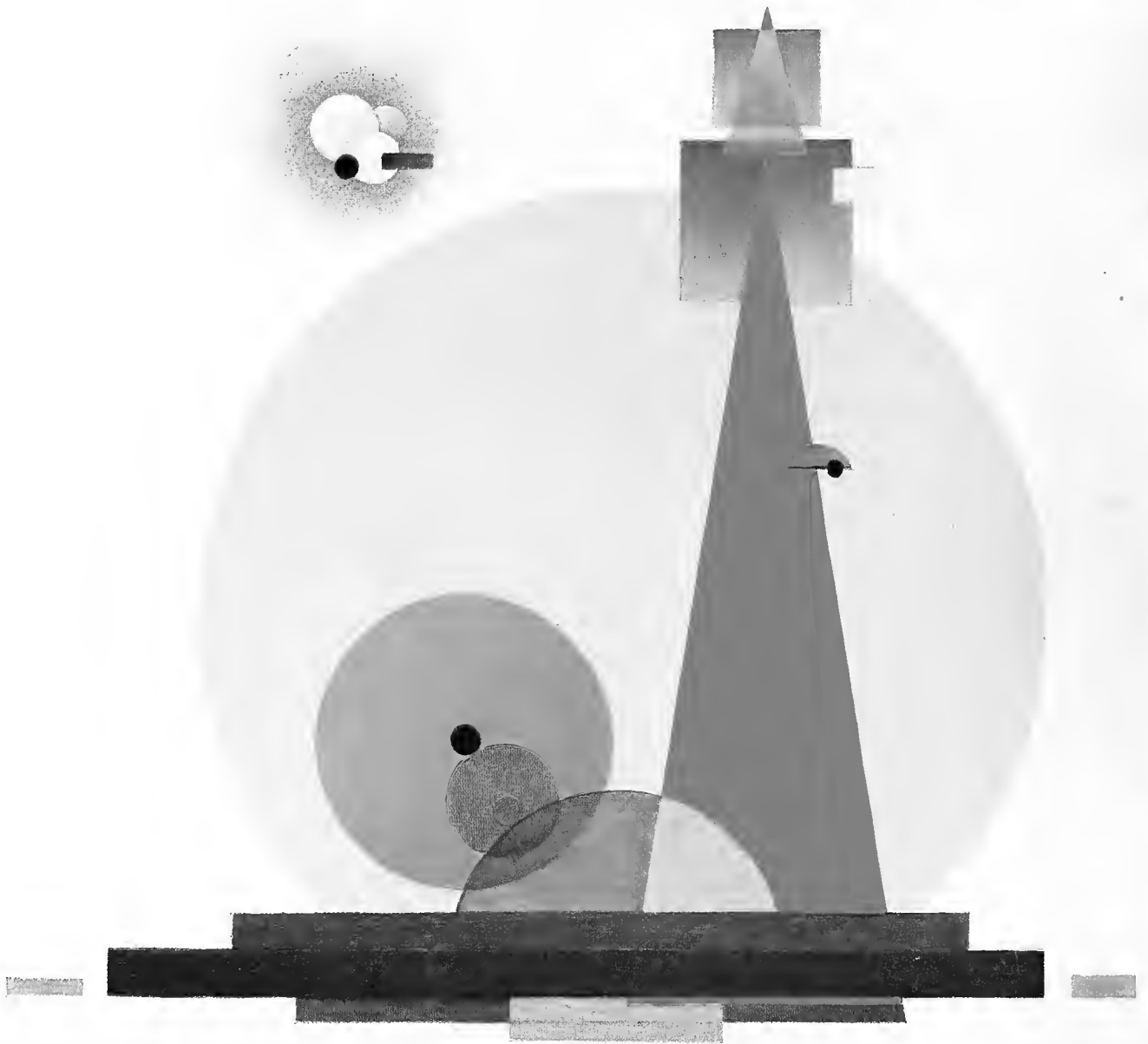
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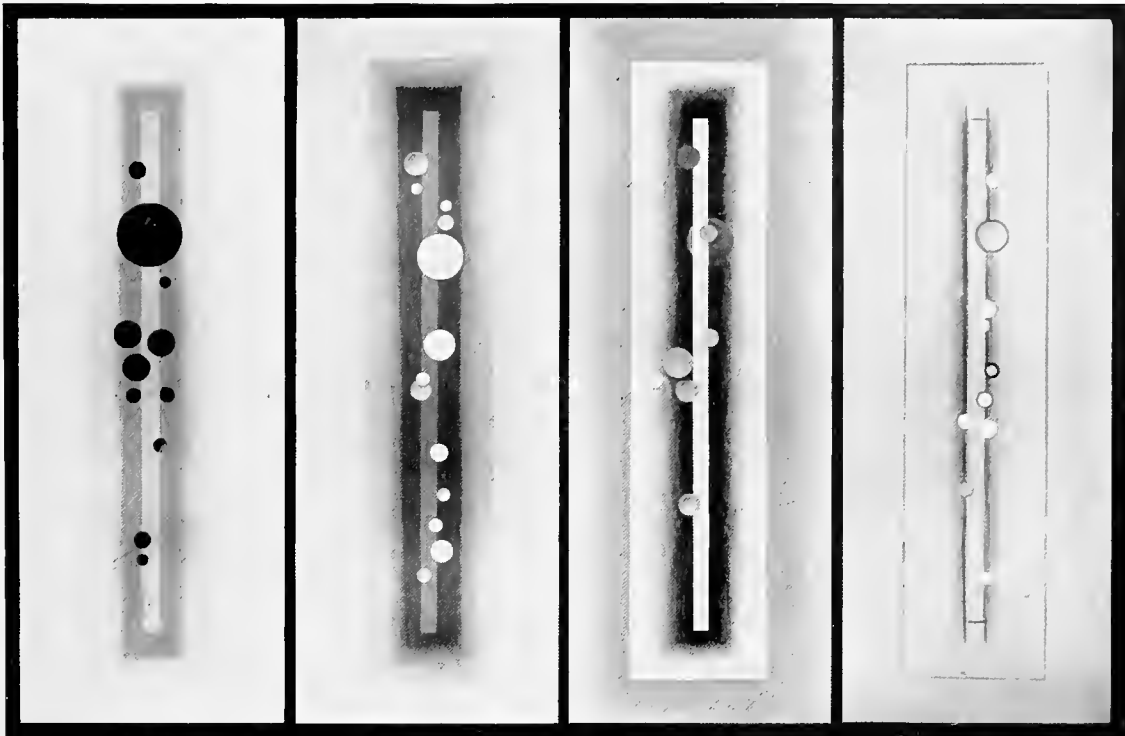




Rudolf Bauer

The theme center of the New York World's Fair owes its inspiration to this creation of Rudolf Bauer, "The Holy One," painted in 1936, exhibited and published in 1937 in the United States of America.

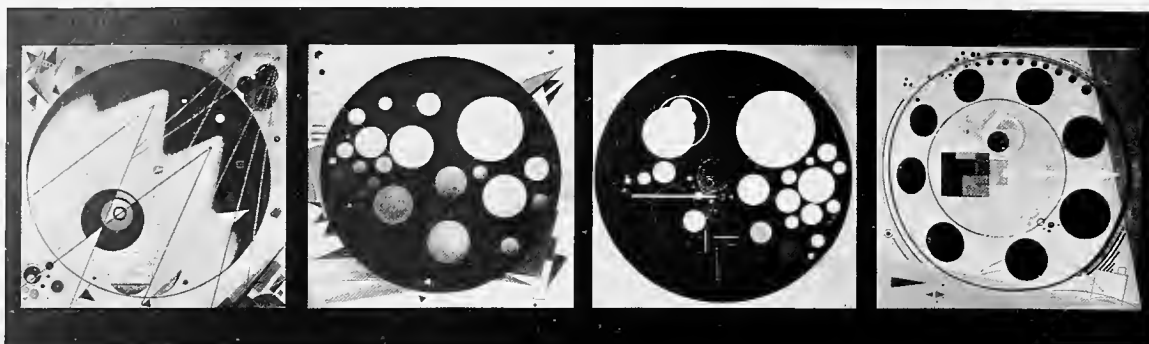
# ART OF TOMORROW



RUDOLF BAUER

FIFTH CATALOGUE OF THE SOLOMON R. GUGGENHEIM  
COLLECTION OF NON-OBJECTIVE PAINTINGS  
PART OF WHICH IS TEMPORARILY EXHIBITED  
AT 24 EAST 54<sup>TH</sup> STREET, NEW YORK CITY  
OPENING JUNE 1<sup>ST</sup>, 1939

SOLOMON R. GUGGENHEIM FOUNDATION  
NEW YORK



RUDOLF BAUER, No. 103, No. 104, No. 105, No. 106, "TETRAPTYCHON" Symphony in four movements.

## THE POWER OF SPIRITUAL RHYTHM

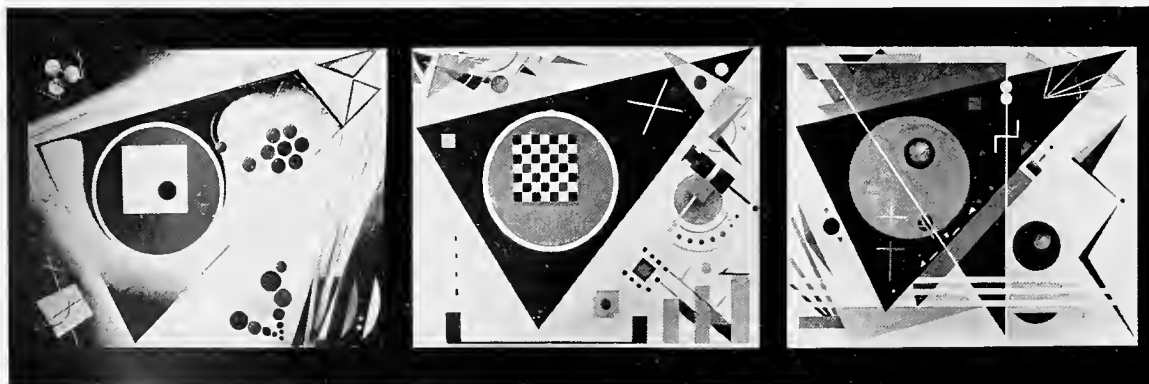
A great epoch in art is started by genius who has the power to improve former accomplishments and the prophecy to state the new ideal.

Genius is a special gift of God to the elite of a nation. Great art is always advanced to the understanding of masses. Yet masses indirectly are benefited through the fame for culture which the advance guard of elite brings to them in the increase of their importance as a nation.

There are thousands of people interested towards creating the importance of their century. When addressed to them, art is certain of response. In the coming millennium masses will profit by the prophetic cultural achievements of these thousands as courageous, honest, far-seeing creators influence the style of the earth of tomorrow.

A highly developed taste, the most refined cultural expression of art can be acquired by anyone who is able to feel beauty.

The sense for beauty and art must be felt intuitively and cannot be communicated, but is an intensely worthwhile experience, which brings lasting enjoyment into life. Culture enriches life. It is the only wealth without a burden.



RUDOLF BAUER, No. 132, No. 133, No. 134, "TRIPTYCH" Symphony in three movements.



Non-objective masterpieces are created intuitively. They are alive with spiritual rhythm and organic with the cosmic order which rules the universe. Beauty is their main attraction and all that matters to the layman. For the connoisseur of culture, masterly Non-objective paintings are the height of art. As education's most consequential factor, they develop intuition and joy through vision. The power of their electricity influences everyone who lives with them. Their enjoyment only increases and never ends once they have been felt.

Intuitive Non-objective painting has nothing to do with the intellectual conception of mathematical calculation. Mathematics or patterns of mechanical symmetry or intellectual abstractions are not art. Of this thousands can be produced. Masterpieces are so rare that they can hardly be found. Already twenty thousand years ago, the sun and moon demonstrated to cavemen the artistically perfect form of a circle, without any intention of being mathematical. Much later mathematical science used artistic forms to define its intellectual calculations, yet without any intention of creating art or beauty.

Each Non-objective painting has its own charm, its own rhythm, its own melody. No one can expect to feel or enjoy them all, nor at one glance in rush and haste while pre-occupied. If one is not quiet, and receptive to new inventions of beauty, one cannot react to their influence. While contemplating colors and forms in unforeseen combinations (like listening to music), one may enjoy their rhythmic life, and their beautiful spacing. At least, one of many different paintings may appeal to some very personal taste. Seeing it more often will bring the joy it can put into one's soul. That is all that is wanted. The creative art expression of modern times is an expression of a superior mankind. Materialistic reproduction can no longer satisfy the need for culture in this highly advanced era.

Millions of reproductions are produced by a hundred thousand painters every year who are neither creators, nor artists, nor prophets, nor builders towards a new development. Due to the work of Non-objective painters, new form problems first in Cubism, then in Abstractions, and finally in Non-objectivity have been solved. Engineers and architects used these form solutions due to sixty years of research by progressive painters to increase the efficiency of civilization.

Earthly happenings are intellectually perceived and visually recorded. Great artists have proven that the eye can outgrow its primary and ordinary function, as a receiving station of practical information for our daily needs.

The eyesight of many has progressed from earthly observation to cosmic vision—from a practical, useful, intellectual information exchange, into a medium for the intuitive capacity to receive spiritual joy, receptive to the influence and visual expression of cosmic power. When the eye develops vision, it becomes a medium of spirituality, which as a consequence enables leadership in good taste and reaction to the rhythm of harmony and order. Those in life who fail to submit to order ignore success. Order is the safeguard of life as disorder is the end of rhythm. Confusion is energy wasted, while simplicity of order is time gained. Creative order through art's educational influence brings practical gain. As it becomes constantly more important to order the space in which we live, acquisition of rhythmic balance in our daily surroundings is needed for all to the feeling of well-being and comfort. It must be learned early, and in schools, through the creativeness of art. Confused environments no longer satisfy the masses influenced by settings of modern architecture and furniture in motion pictures. Rhythm simplifies life and brings success by

creating beauty. Sense for refinement is needed to enjoy the simplicity of our modern style, beautiful only through proper spacing and rhythm which can be learned from Non-objective paintings.

It is beauty that humanity needs and wants in all actions, surroundings and relations to others, and beauty it is which Non-objective painting is bringing to those who can feel it. Yet this is not their main importance. Outstanding is their power to uplift and influence the onlooker and their mysterious faculty to improve those who live with them, by creating or strengthening in them the sense for order to acquire a rhythmic balance in life. They are useful and restful especially to the mind of those who are tired from daily worries and who through their help can forget earth.

These Non-objective masterpieces are influential on all those who give time to their spirituality. Like music they need loving contemplation in order to enjoy their Rhythm and Balance of Spacing, Motifs, Colors, and Forms. Intellectual reasoning prevents intuitive reaction to their beauty. The progress of humanity must be intuitively developed. Anything lacking in spirituality is ultimately doomed. It is spirit, cosmic order, and creation of beauty which originates the work of art.

Non-objectivity and its usefulness may not yet appeal to the masses whose crave for sensation is common knowledge. For many it needs development to appreciate art. Children should subconsciously become influenced in surroundings with art to acquire loving need for higher standards and learn to enjoy the discipline for the upkeep of culture. Masses follow the leaders of culture once the new era is established.

The sensation of the object has outlived itself, as there is not any surprise left in it, and the mind is tired of too much reality. Reproductive sensation of earthly happenings in the world is brought before our eyes daily by the abundance of photographs, colorprints, and motion pictures, all full of meaning and reality, but without any uplifting quality. One hundred years ago people had to learn to recognize objects on the flat surface of a photograph. Trained by surroundings overflowing with reproductions most every child today knows how to reproduce earthly objects.

The leaders of this era of art are too far advanced to call as creative art the mere skill to reproduce which even the cavemen and medievals already had accomplished to more or less perfection. Reproduction can be artistically done and always will be a valuable education to train the technical skill of hands and eyes in the organic development from reproduction to creation.

Accidental results, which children get who bang on the piano or fill a space with colors and forms without organization have no spiritual faculty to uplift. Therefore they are not art. Most painters trying to create Non-objective painting achieve merely dull decorations or simple patterns without any spiritual message. Many crazy isms like Surrealism which confuse the public are nothing else but a concealment of failure by those painters, who tired of Academism, are unable to create intuitively those unearthly masterpieces to which the spiritual development in art has now come.

Fidelity to the materialistic world seems very wonderful to many who consider it the sum total of art and believe that almost anyone can make circles and cubes. But these basic

forms, like the keyboard of a piano, are to be used only as mediums for creating with them spiritual values and for conveying the uplifting, rigorous beauty and measure of space, form and line.

Non-objective painting is the culmination of spiritual power made intuitively visible. The forms and colors we see are secondary to their spiritual rhythm which we feel. If this spiritual rhythm is lacking a Non-objective painting is no masterpiece but at best a nice pattern if not a boring decoration.

As long as one does not want to compose music or create paintings of free invention oneself, one does not require knowledge of the rhythmic order of counterpoint and spiritual organization with which art is created. The enjoyment in a masterpiece increases years after whether in music or in painting.

Most any master of creative painting can develop an object through Academic, Impressionistic, Expressionistic, Cubistic, or Abstract reproduction and demonstrate with it the different isms which logically and consequently have developed the steps to the ultimate goal, the Non-objective creation. Here are briefly the essential isms which developed objectivity.

Academism: In the academic painting objects are presented most realistically like in photography, using light, shadow and perspective to create a third but fake dimension. Perspective though greatly admired by the inexperienced layman is an easily acquired accomplishment and can be taught in one lesson to anyone.

Impressionism: The impressionistic picture reflects the painter's casual impression of forms and colors or catches moving action of nature's happenings. While the academic painter paints one view of all he sees, the impressionist may combine two visual impressions. As for instance, letting a galloping horse seemingly fly with all four legs up in the air while actually one leg at least is on the ground.

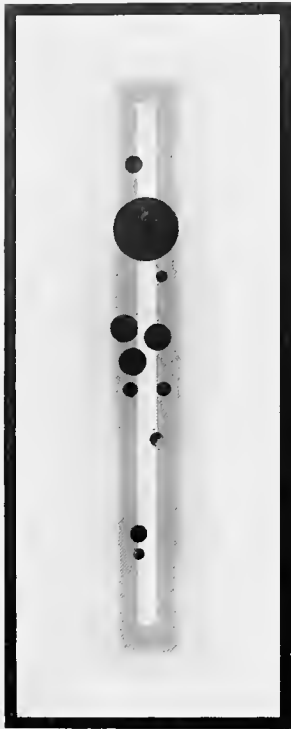
Expressionism: The expressionistic picture emphasizes certain lines or forms which in the artist's opinion increases the strength of his conception of nature and in reproducing exaggerates his choice of several expressive essentials of an object.

Cubism: The cubistic picture still shades with light and dark and even uses sometimes the deception of a third dimension to create an objective organization with cubistic forms.

Abstraction: The abstract picture abstracts the object to its last constructive part but discards perspective, while light and darkness are used as tonal qualities only, if at all, and inventive themes are already combined to play their part to enrich nature's pattern.

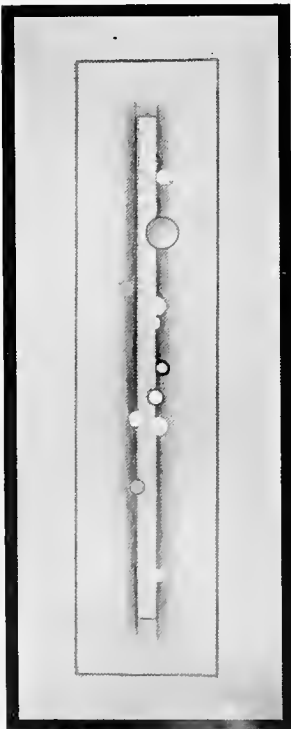
All these isms derive their inspiration from an object, while the Non-objective picture stands by itself as an entirely free creation, conceived out of the intuitive enjoyment of space.

This apparently advanced Non-objective painting is in reality the artistic realization of the present intense dynamic impetus of our time, from which great progress results. The most inartistic people are usually those who oppose art as it is beyond their comprehension and they are unable to feel its joy. All the layman has to give to the masterpiece is time to send its appeal into his higher self, when he may be least aware and forgets to use his eyes to look for earthly objects or meanings which prevent an intuitive worthwhile reaction to art. Non-objective paintings are priceless guides to the welfare of all who follow victorious spirituality instead of defeated materialism. The beautiful Non-objective masterpieces develop sense for culture and order in all those who give time to their useful, joyous influence.



Considering the incredible fights which even impressionistic paintings brought about only seventy years ago, it is remarkable that Non-objective painting should be accepted, loved and attempted by so many. The materialistic unrest today leads many to the need for a spiritual life and mental quiet. Rhythmic action, spiritual uplift, exquisite joy, all this is given by Non-objective paintings. Intuitive wealth is the treasure of one's own company. Intellect is the enemy of intuition and intelligence. Intuition guides to friendly actions, wise concessions and powerful leadership. Intellectual comprehension does not give intuitive intelligence, but intuition gives all comprehensions. Intuition is a donor like our spirit, intellect only a receiver like our bodies. Intellectually no one can grasp what is beyond the materialistic necessities of life. Yet intuitively we feel precisely how to react to the cosmic lead.

Anything lacking in spirituality is ultimately doomed. Only fame for cultural achievements lasts over thousands of years while earthly deeds are soon forgotten. Many Thousand years ago, the great Lao Tze left only one little booklet unforgotten ever since at China's wall in which he denies as art any reproductive skill. Plato declared that art in painting must be the creation of rhythm with absolute forms. This art has come. It took untold years to develop it and to find for it a visionary, courageous, powerful, maecenas, like Solomon R. Guggenheim, willing to proclaim in public his belief and joy in beauty of art not yet recognized as such by all. The collection represents outstanding works from one hundred years of evolution of painting from Delacroix, Seurat, Gauguin to Delaunay, Picasso, Marc, Chagall, Gleizes, Leger, to come to Kandinsky and Bauer, and twenty-nine years of Non-objective painting.



Also in this collection is represented the development of a genius, the greatest of all painters, spiritually the most advanced artist whose influence leads in the future. Rudolf Bauer, whose every work of Non-objectivity is an accomplished masterpiece and so extraordinarily organized that no space, no form, no point could be eliminated or changed without upsetting the perfect organization of his creation. Also his works as a masterly painter, writer, philosopher and musician proclaim to perfection, the new ideal of spirituality. With unselfish help to other creative Non-objective artists he is trying to develop with them the necessary counterpart to the hundreds of thousands of materialistic painters alive. His latest works are filled with a mysterious, powerful life which no one else has achieved ever before in painting.

Who does not want to compose music or create paintings of free invention does not require the knowledge of rhythmic counterpoint and spiritual organization with which art is created. Only since people learned to hear even subtle variations in the apparent repetition of jazz the great fugues of Bach became approachable to the masses.

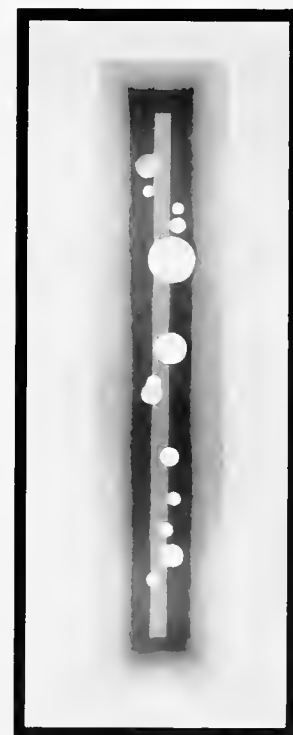
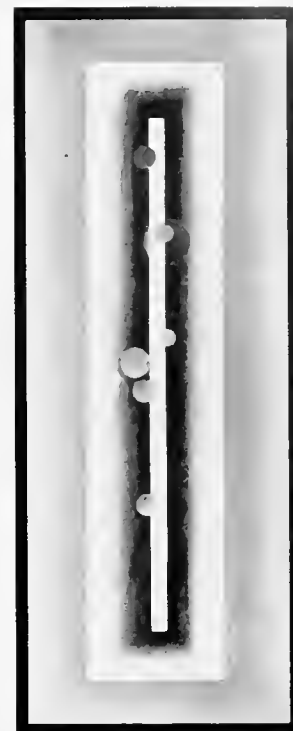
This today enables Bach's music to be played to full houses for an entire evening. While only ten years ago, his wonderful variations and tone motifs sounded like dull exercises to most untrained ears, and those who felt the beauty of Bach's fugues were considered highbrows of the first order. It shows how time is needed for the average to get accustomed to new possibilities in the enchantment of beauty's elevating influence. With architects, engineers and designers using motifs from Non-objective paintings for buildings, engines, advertisements, window-displays and so on, the layman is gradually getting acquainted with their beauty and the origin of this creative art.

Bach and Beethoven's uniqueness in music is still outstanding after centuries. When composers spiritually advanced even their friends became unable to follow. Ears had to get accustomed to new tone formalities, to be able to react to their message of beauty. Not until composers of unimportance stole motifs from the big inventions of genius and introduced them bit by bit through dance music or songs was it that the work of Bach or Beethoven became slowly familiar to all ears and that symphonies and concertos of masters became acquainted to the average listeners. By then the great masters had died in poverty. (For the greatest work of Beethoven's genius, the Ninth Symphony, not even Goethe wanted to send fifty gulden to subsidize its publication.) There was no understanding visionary maecenas, who like Mr. Guggenheim realized in the lifetime of genius the far-reaching importance of their work and who despite controversy and misunderstanding subsidized and confirmed the creation of great culture for the benefit of his country and humanity.

The eminence in the creation of music when Bach, Mozart and Beethoven lived to create their eternal works was just as great in sublimity as this epoch is in the creation of painting. As the fugues of Bach and symphonies of Beethoven were never equalled since in centuries this collection's outstanding masterpieces will not be duplicated now nor in times to come as great epochs of art are started by genius only.

The possibility of educating everyone to intuitive reaction, instead of intellectual calculation, may seem to be Utopia. However, extraordinary as it may seem, Utopias come true. One of them is the present great Solomon R. Guggenheim Foundation to establish the power of Non-objectivity. Its collection, its scholarships, its help to living artists is bringing to the public a height of modern culture and is not only working for the benefit of the United States of America but for the religious welfare of mankind.

We live indeed in the most interesting epoch which human beings were ever fortunate to witness—yet we can only benefit from its importance if we are willing to be open-minded and realize the great advance of our times while it is in progress. Those people who only love the styles of past epochs are not giving style and importance to their own period. Afraid to create, they are unimportant, already forgotten while still alive. It is rhythm



which molds the character of a special style. Distinguished by rhythm a perfect organization is always beautiful through its harmony.

Non-objective paintings as companions to our daily life will spread spirituality, rest, pleasure, beauty, and earthly forgetfulness, but most important a joyful subconscious influence, to develop in us the wonderful faculty of intuition with which genius has created them and which to develop increases our real value.

Intellectual thinking makes us fallible, intuitive feeling makes us wise.

Top of culture is where art is. Art and culture like sun cannot be old-fashioned or modern. They shine as a blessing to humanity, timeless and eternally.

A league for spiritual leadership of culture will be successful where a League of Nations for materialistic claims was bound to fail. The coming millennium will bring olympics of spiritual advance to proclaim the most important task of humanity.

As long as the cosmic rule of sun, stars and earth has proven the undefeated wisdom and order of super-earthly guidance it is fair to assume complete safety in siding with this victorious creator, in opposition to those who attack with mis-comprehension every advance in the increase through spirituality. Although the masses live from this creative wisdom they do not wish to feel it, afraid to realize that materialism is ultimately doomed to decay. Cosmic contact possible to humans through intuition is the only safe escape and happy start.

In the dark ages of individualistic convulsions materialistic disorder prevented the joyous power of spiritual rhythm. We are entering the bright millennium of cooperation and spirituality with its love for order and rhythm. Order is the safeguard of life in the power of rhythm.

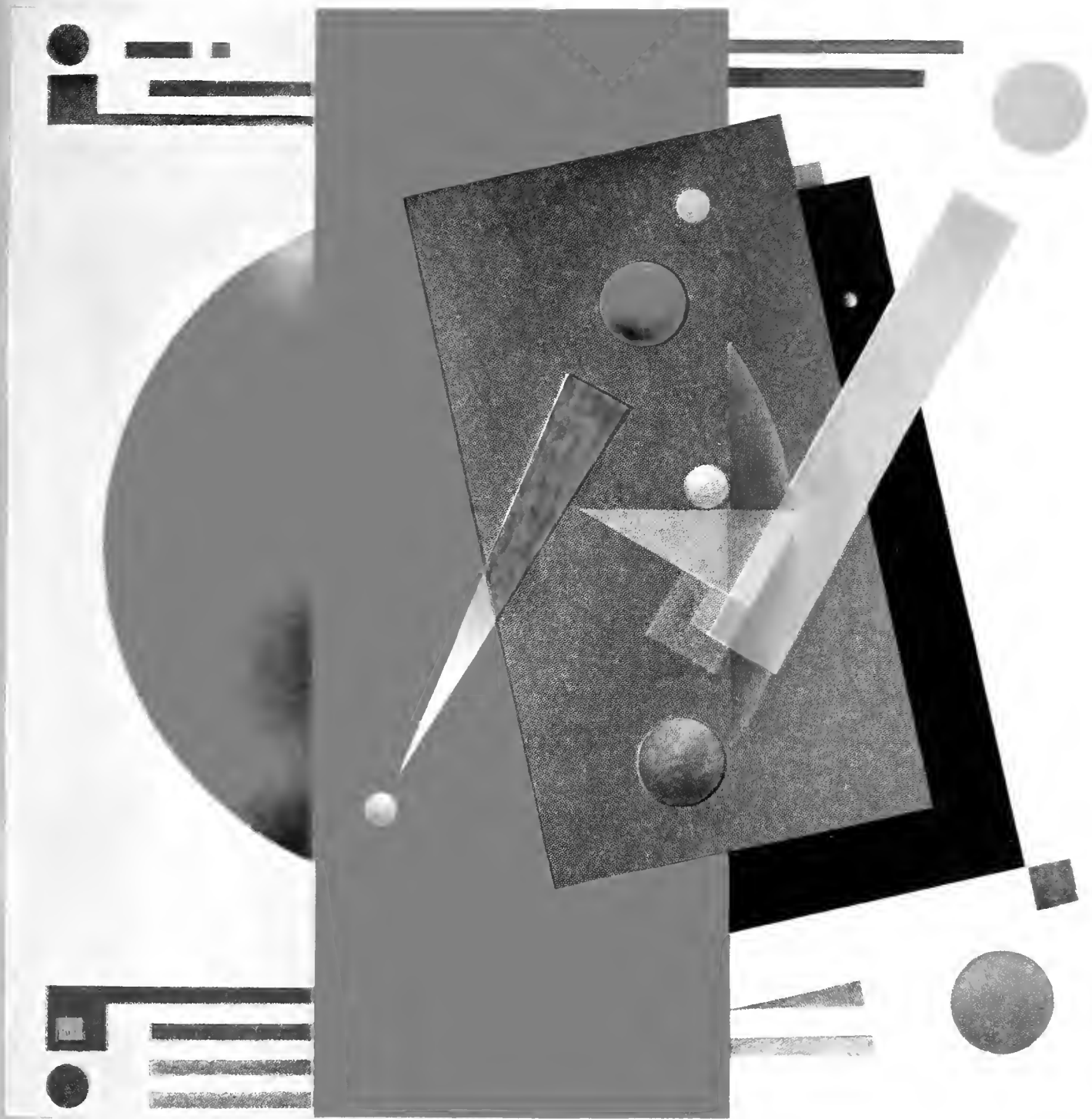
HILLA REBAY



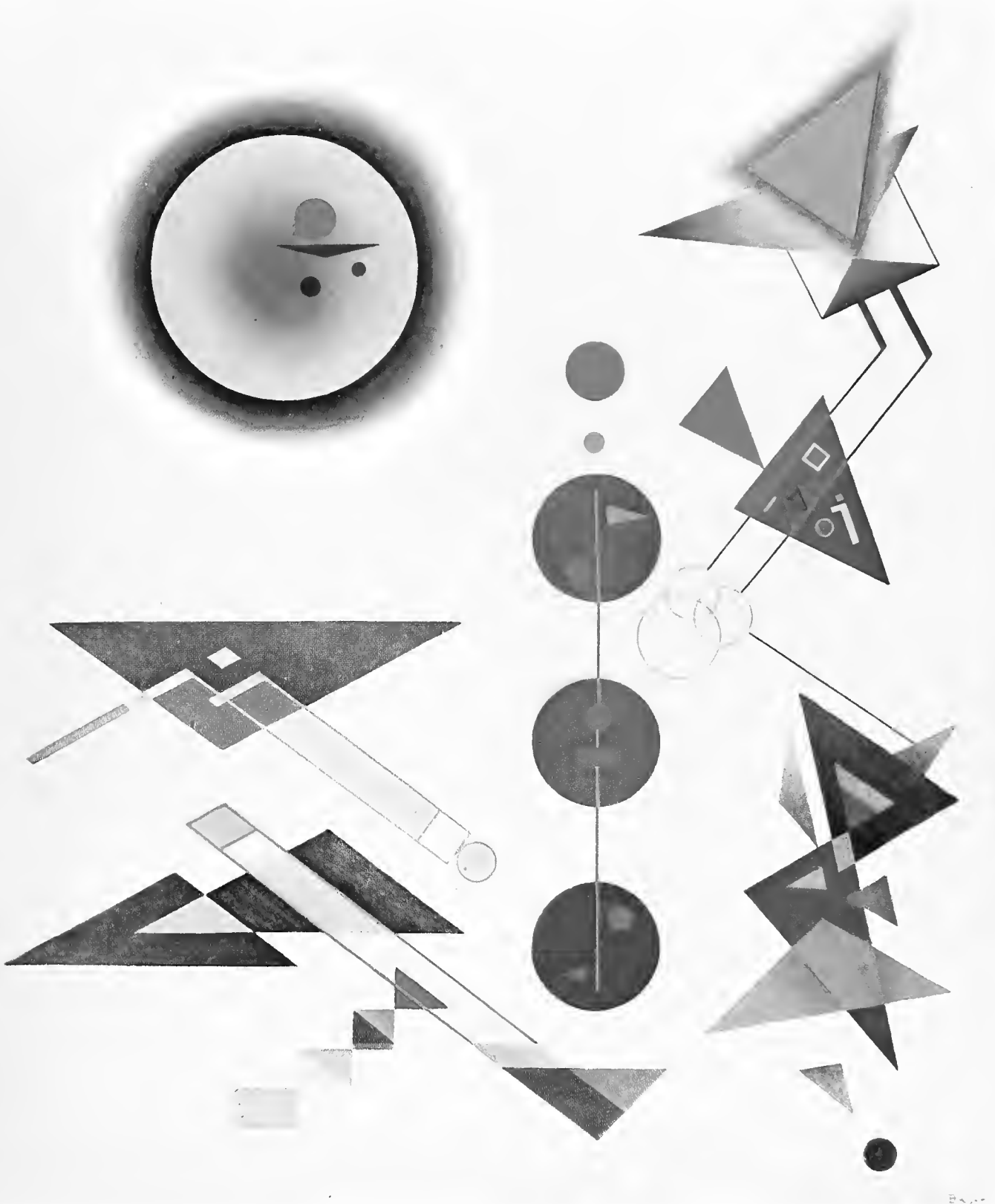
Fluxus

RUDOLF BAUER, No. 155, "RED FUGUE"

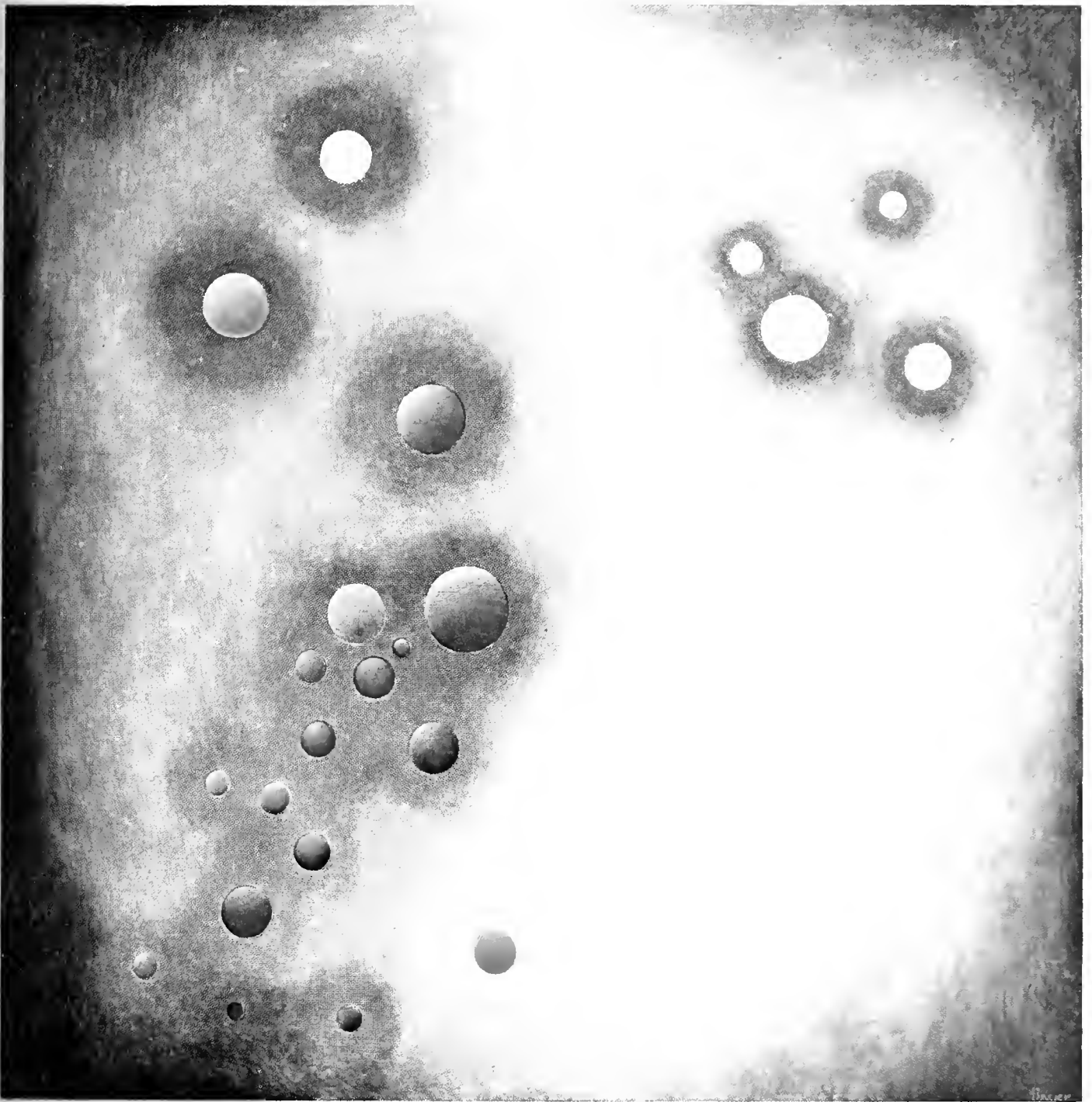




RUDOLF BAUER, No. 200, "ALLEGRETTO"



RUDOLF BAUER, No. 127, "ORANGE ACCENT"



RUDOLF BAUER, No. 169, "RED TRIANGLE"



P. BOUT

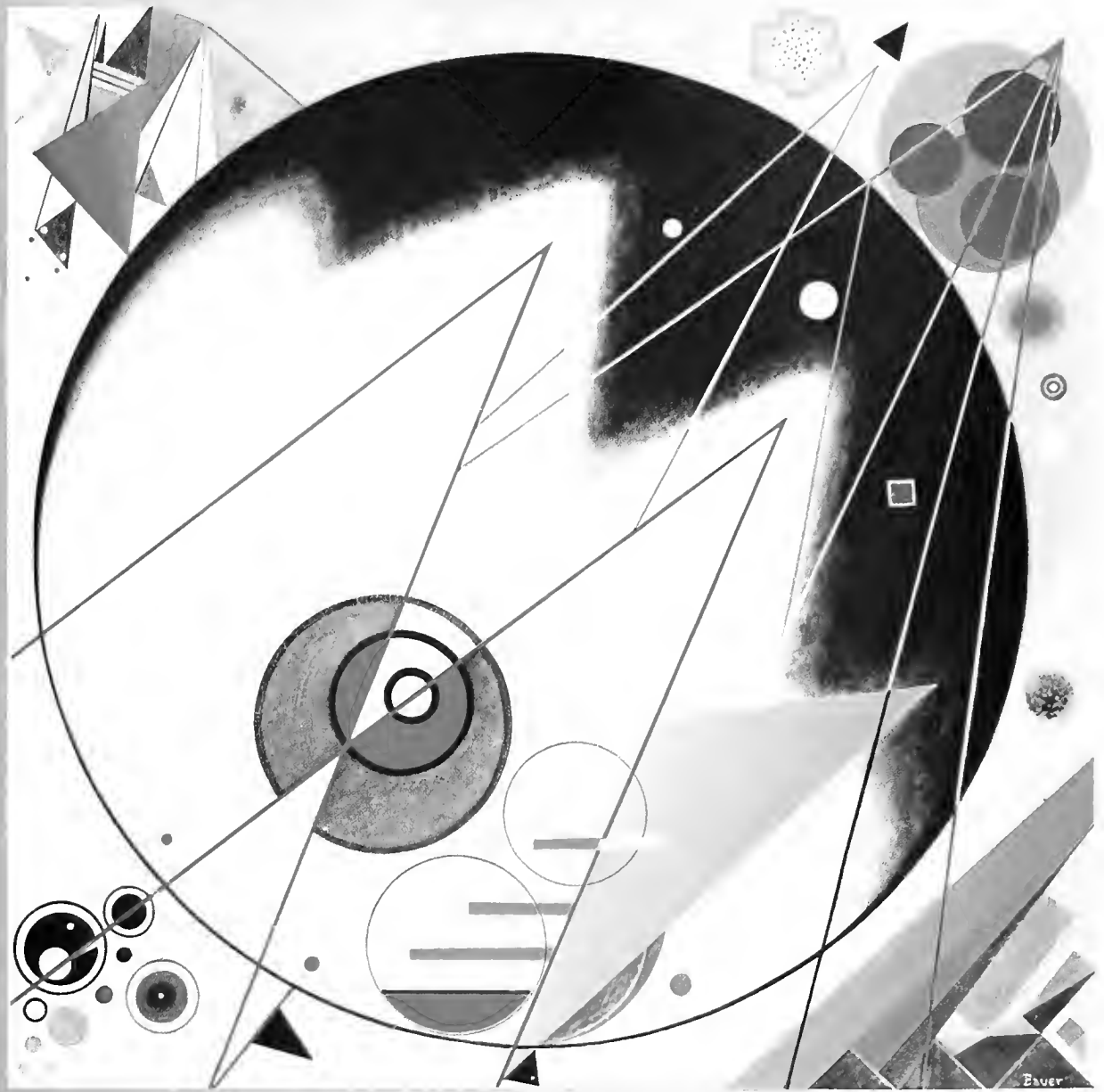
RUDOLF BAUER, No. 192, "YELLOW ACCENT"



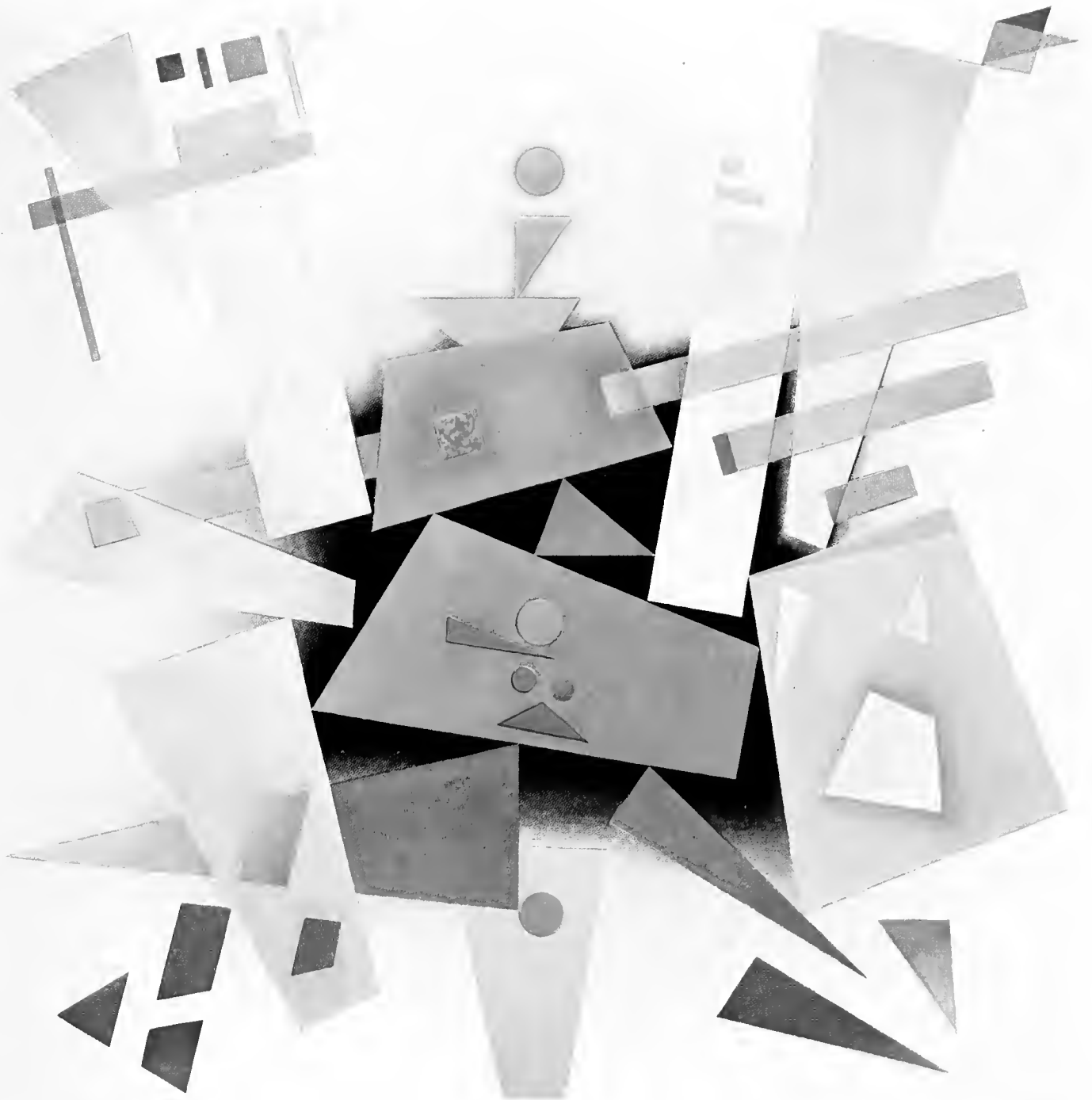


R. R. R.

RUDOLF BAUER, No. 103, "SCHERZO"



RUDOLF BAUER, No. 149, "INVENTION"

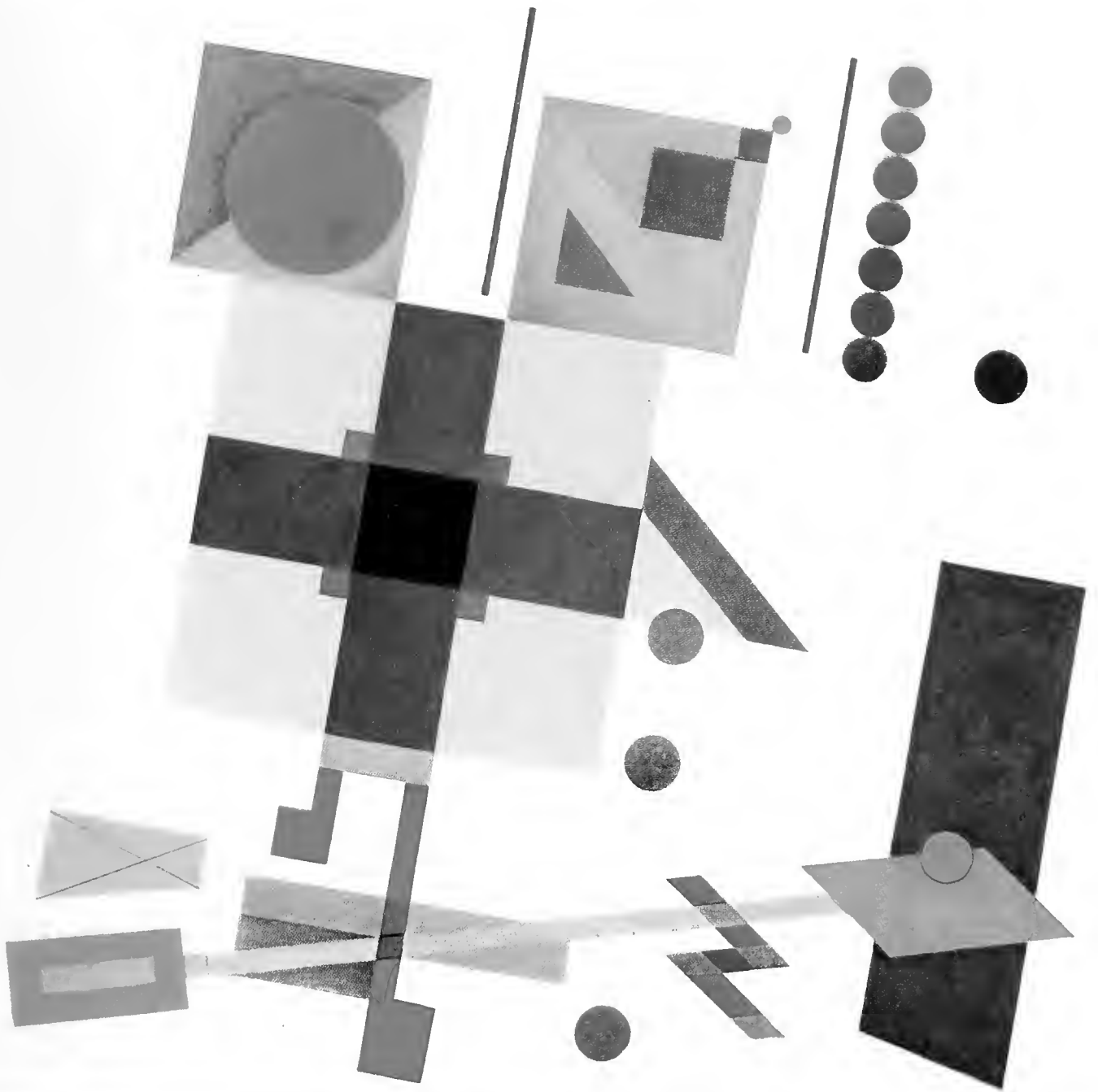


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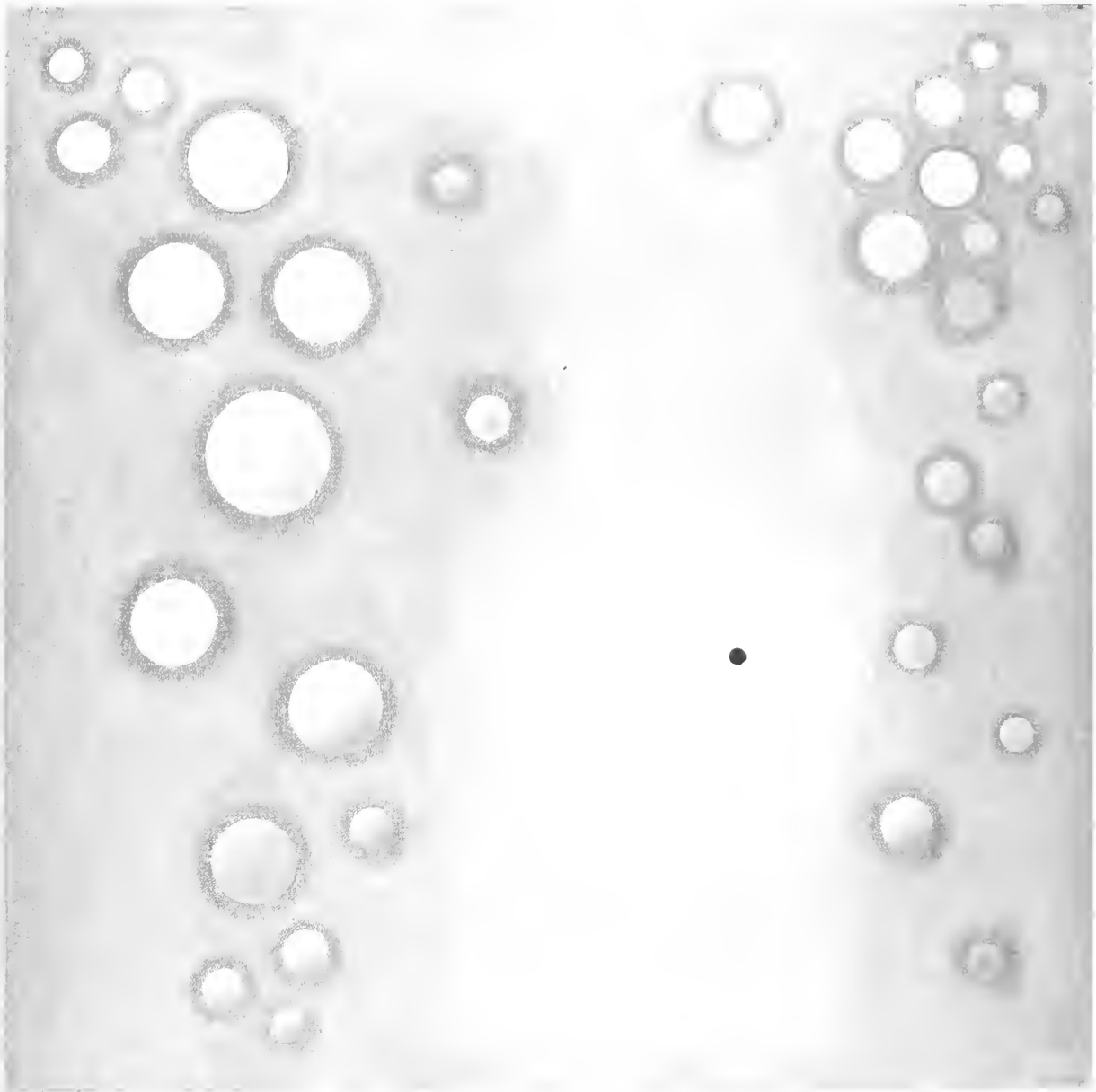


RUDOLF BAUER, No. 191, "ALLEGRO"

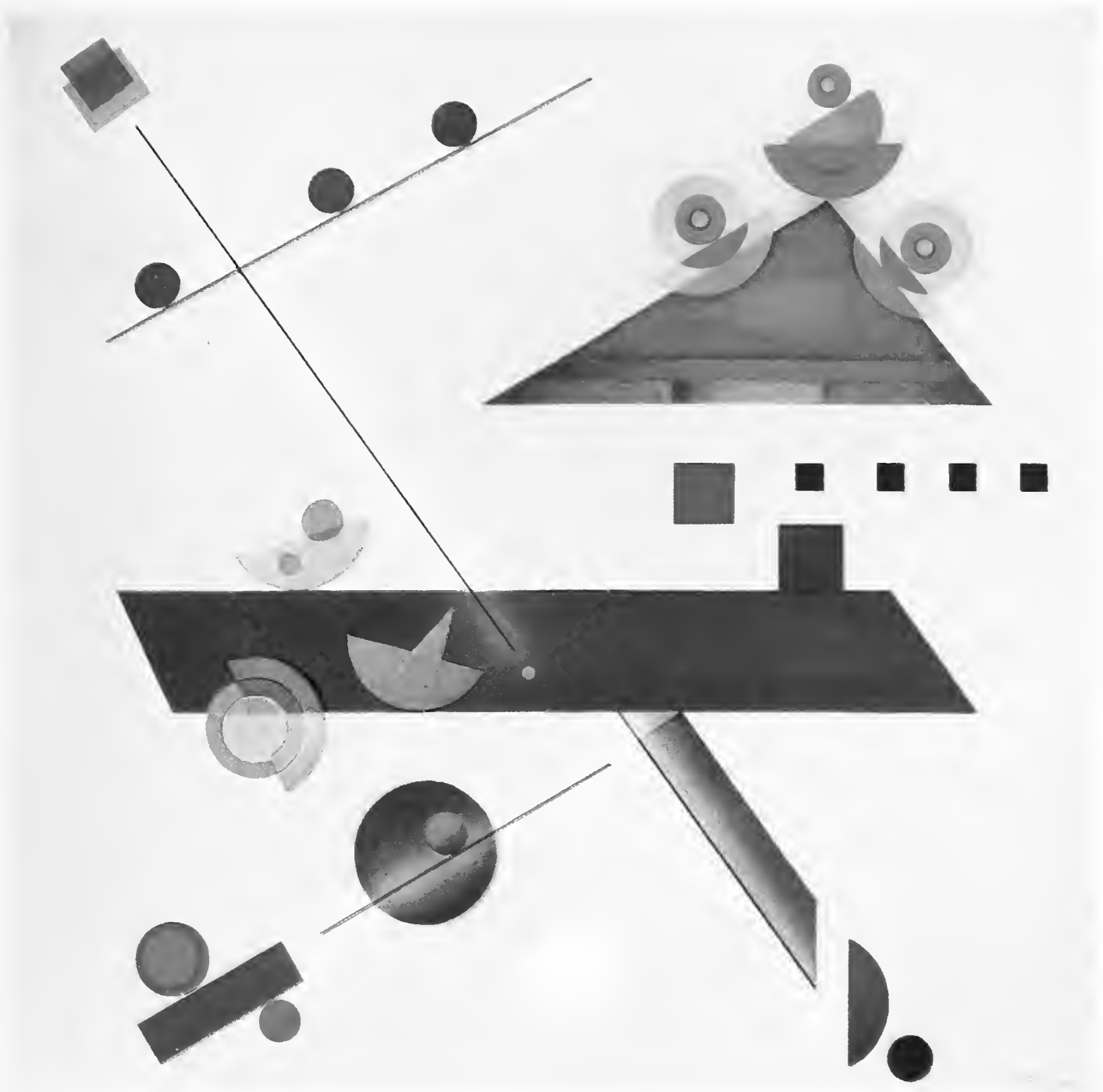




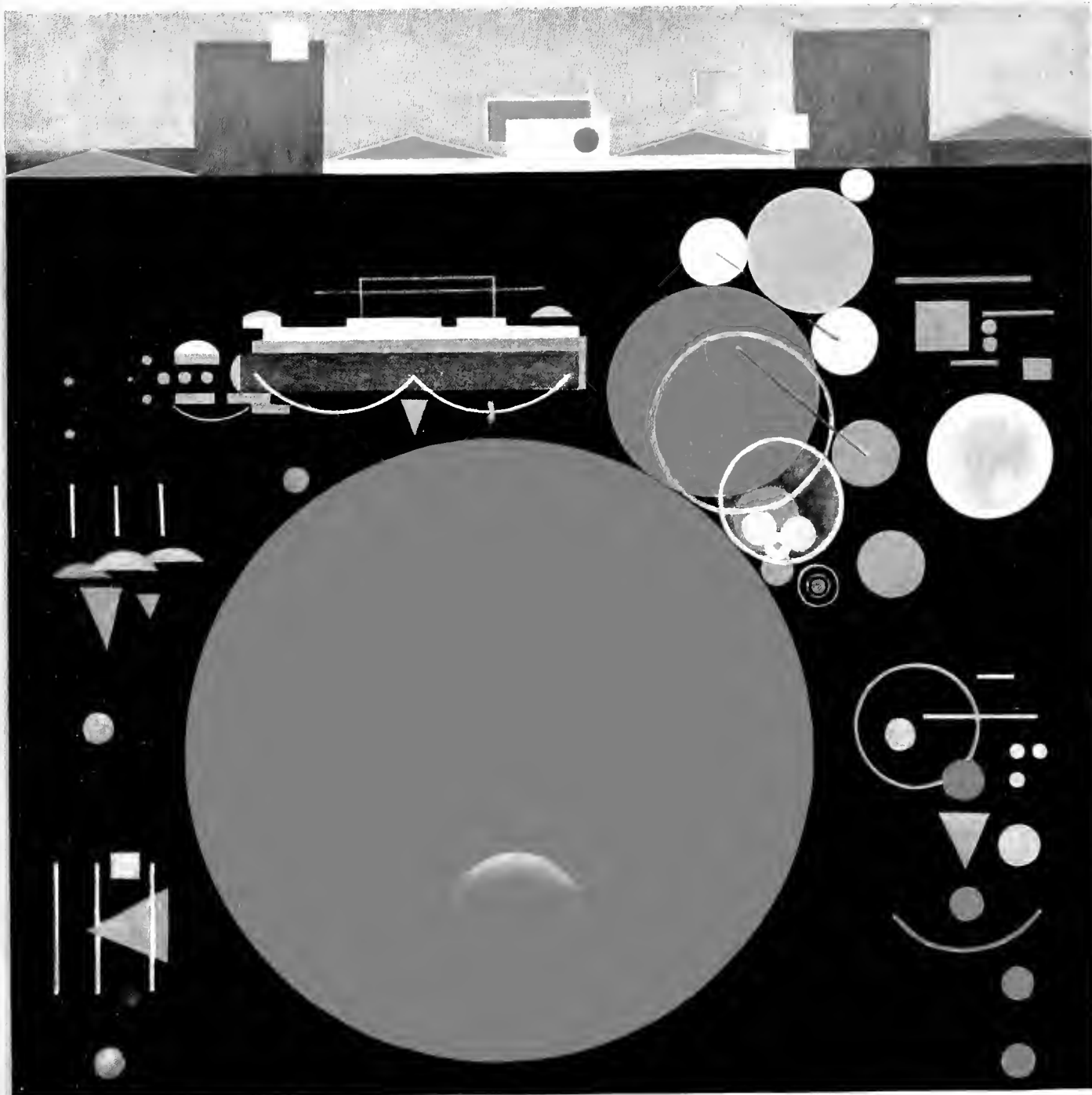
RUDOLF BAUER, No. 157, "BLUE BALLS"



RUDOLF BAUER, No. 201, "INTERMEZZO"

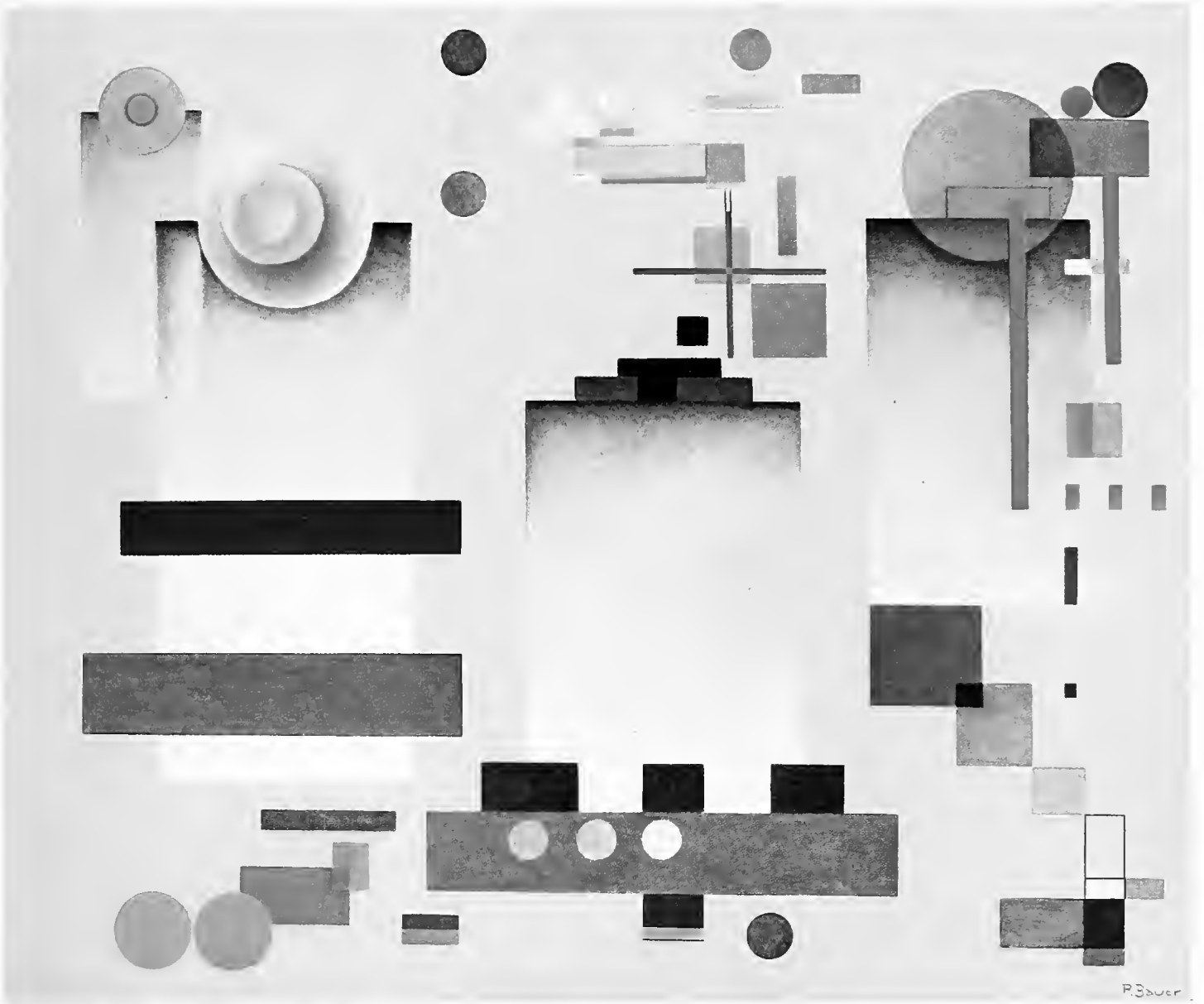


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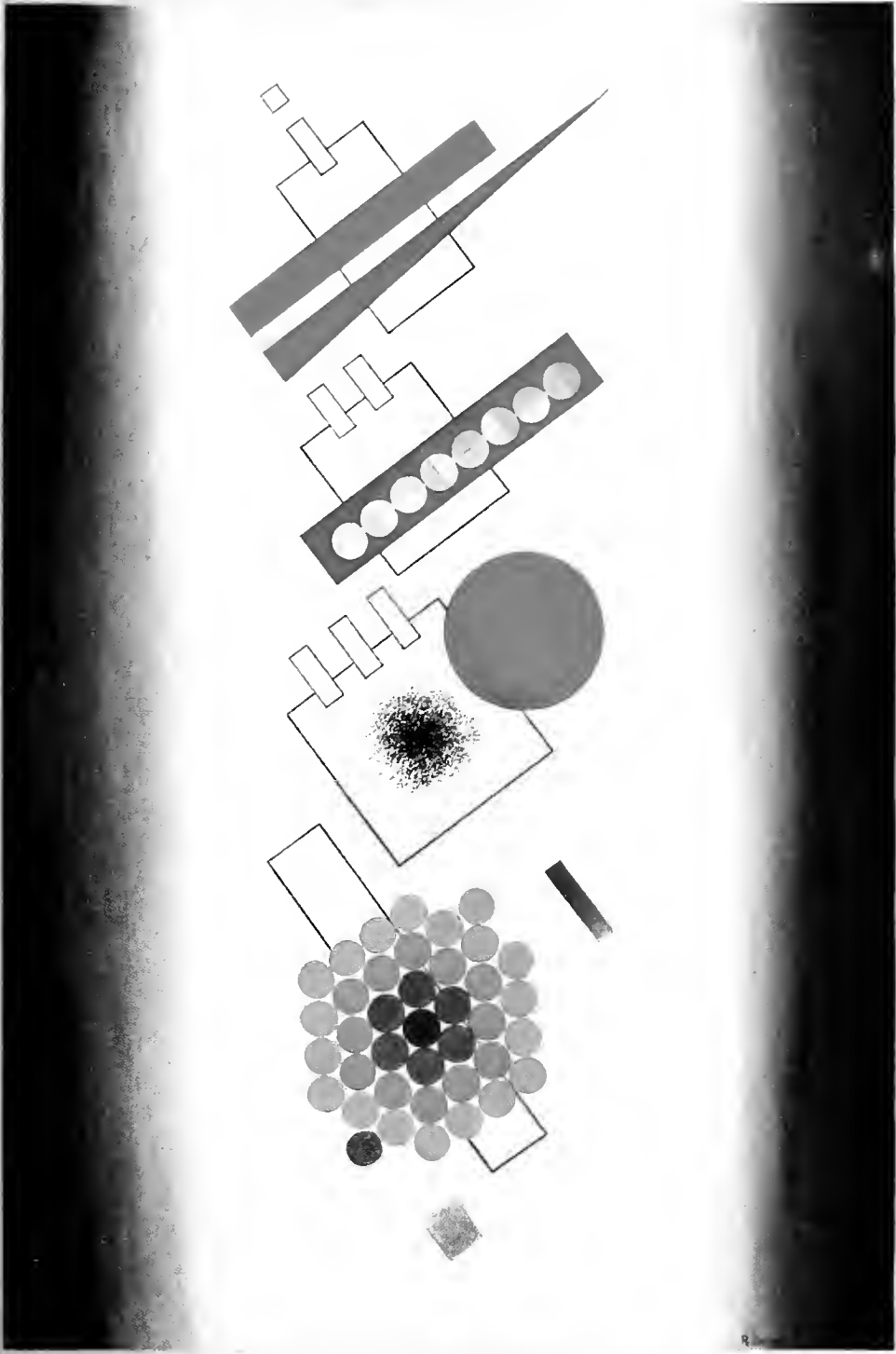
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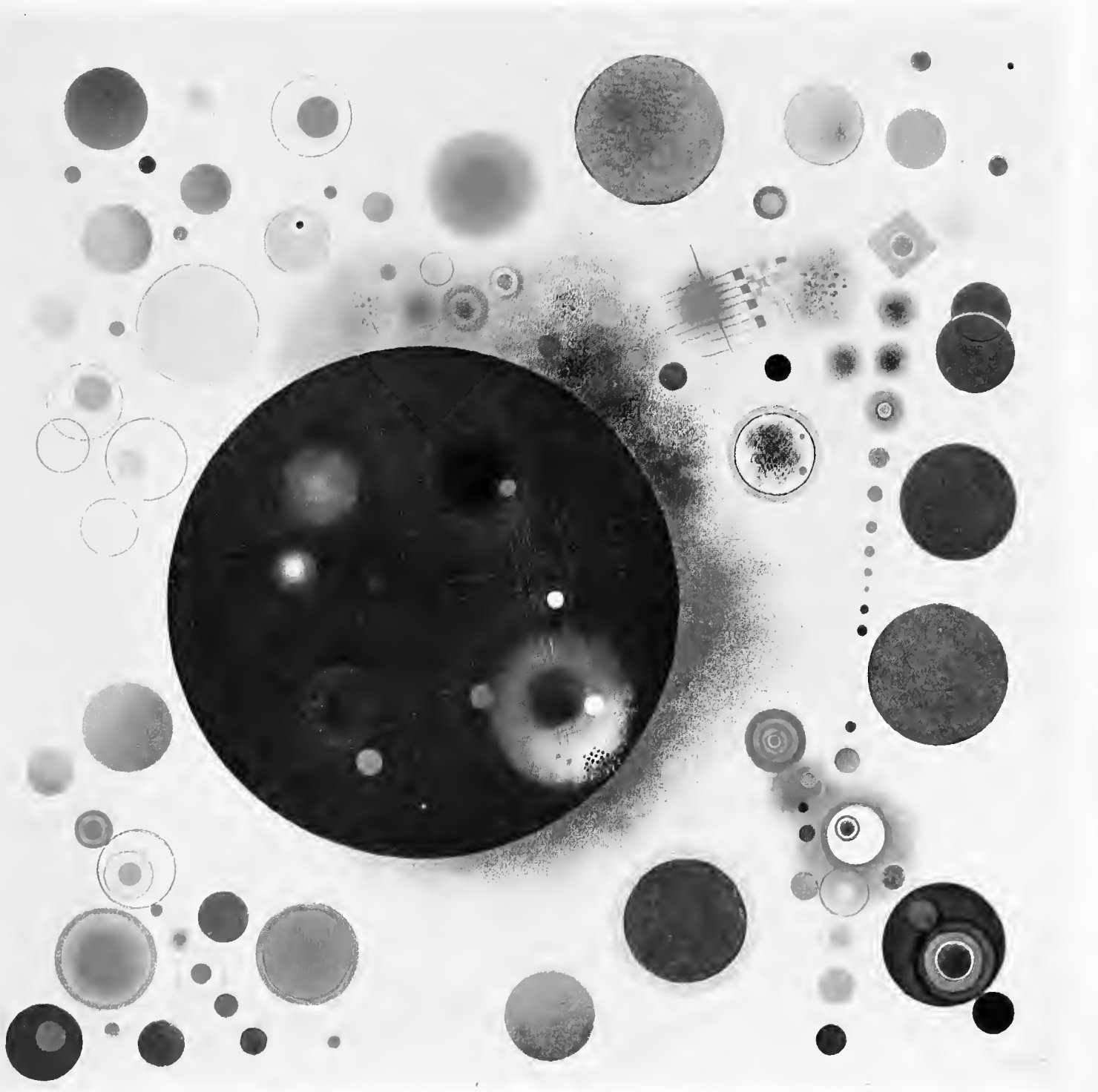


P. Bauer

RUDOLF BAUER, No. 161, "DELICACIES"



RUDOLF BAUER, No. 166, "DANCING BALLS"

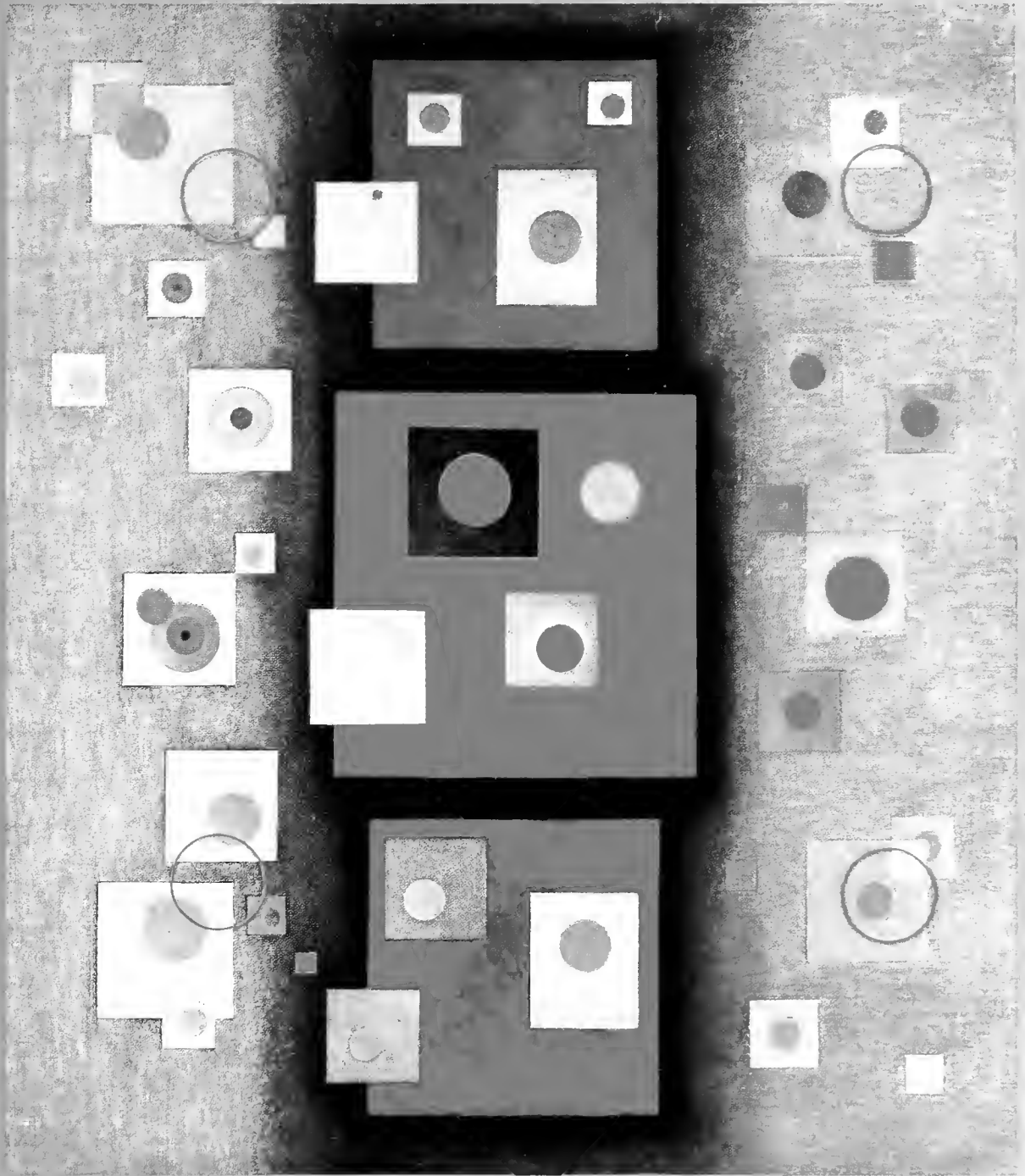


RUDOLF BAUER, No. 143, "TOP POINT EFFICIENCY"



RUDOLF BAUER, No. 185, "SQUARES"



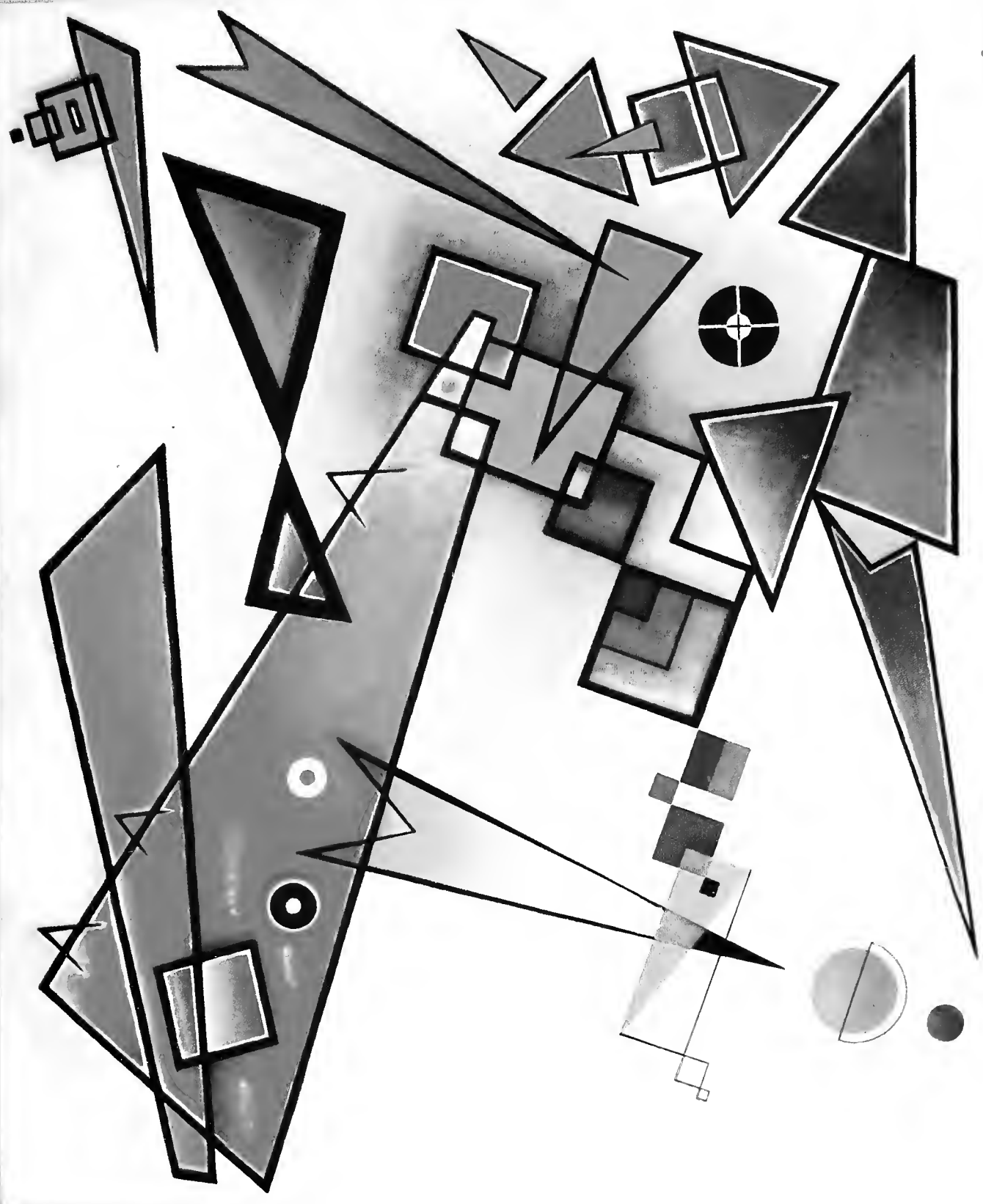


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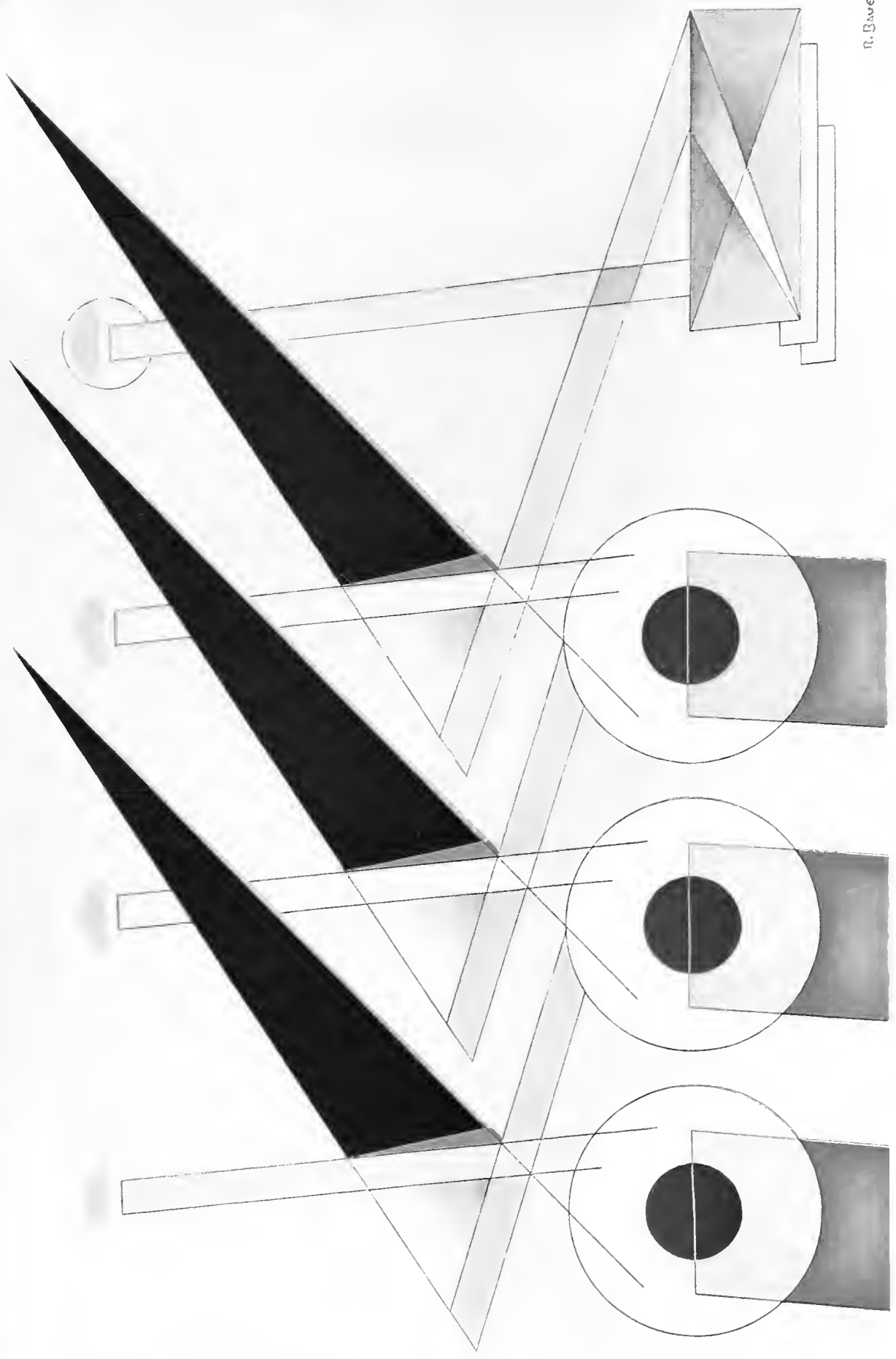


RUDOLF BAUER, No. 171, "POINTS"

Franklin D. Roosevelt

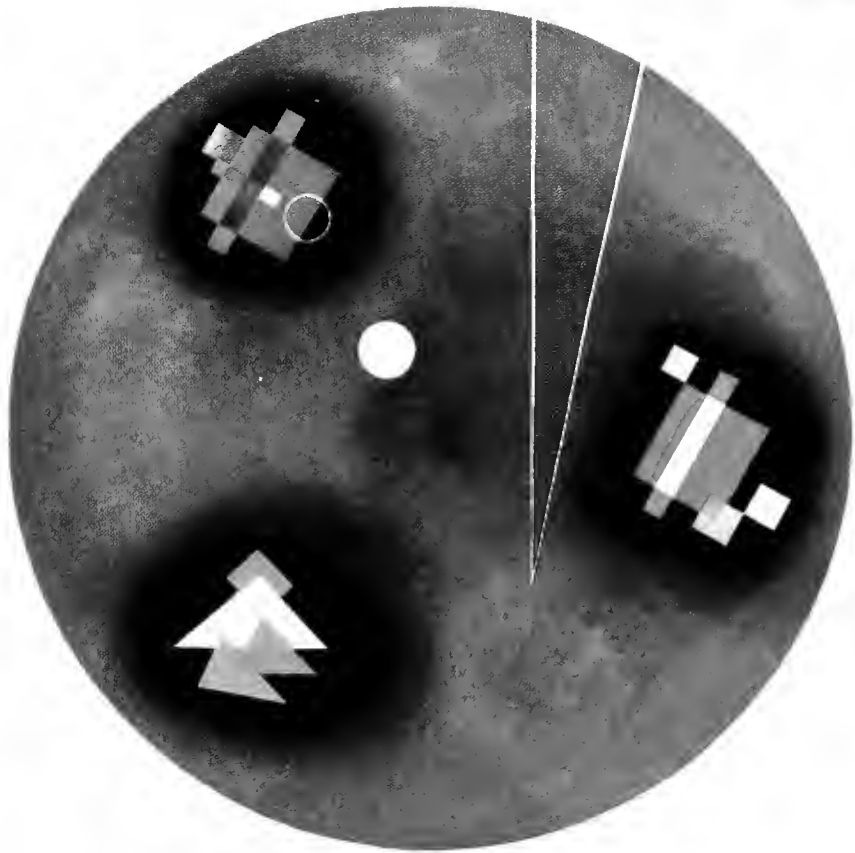
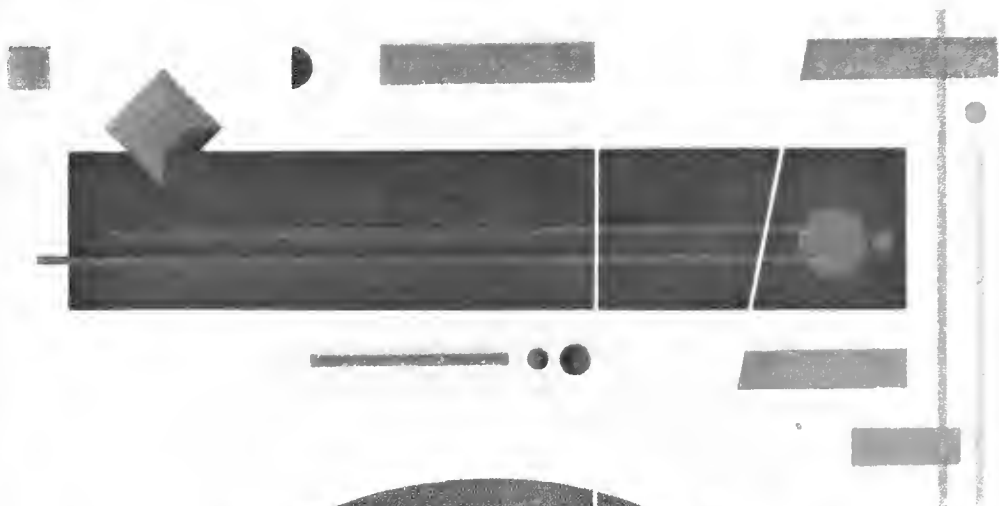


RUDOLF BAUER, No. 172, "THREE POINTS"



RUDOLF BAUER, No. 168, "GREEN FORM"

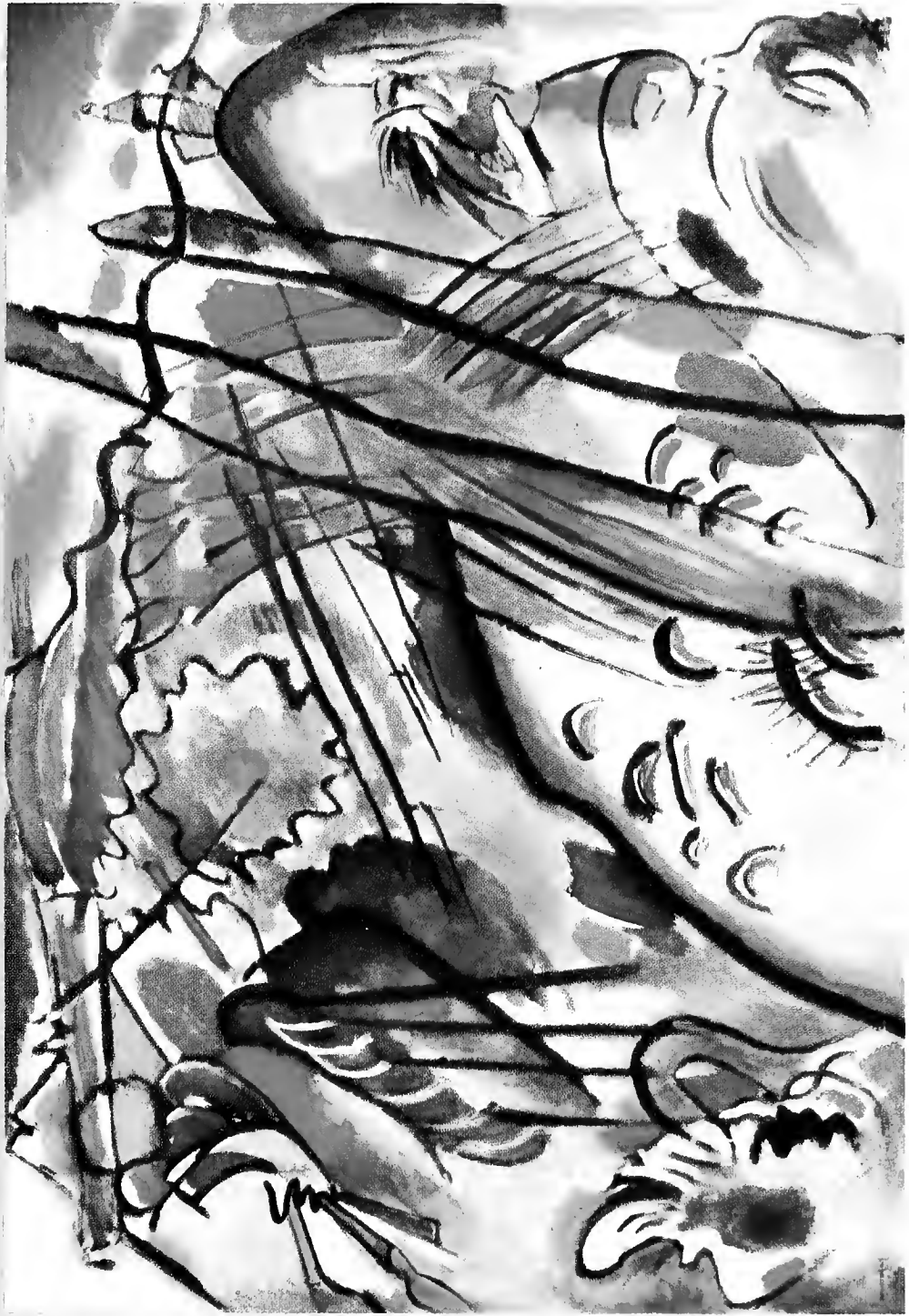




RUDOLF BAUER, No. 11, "SINFONIE 18"



VASILY KANDINSKY, No. 239, "IMPROVISATION"



VASILY KANDINSKY, No. 240, "LIGHT FORM"



VASILY KANDINSKY, No. 342, "RIGID AND BENT"

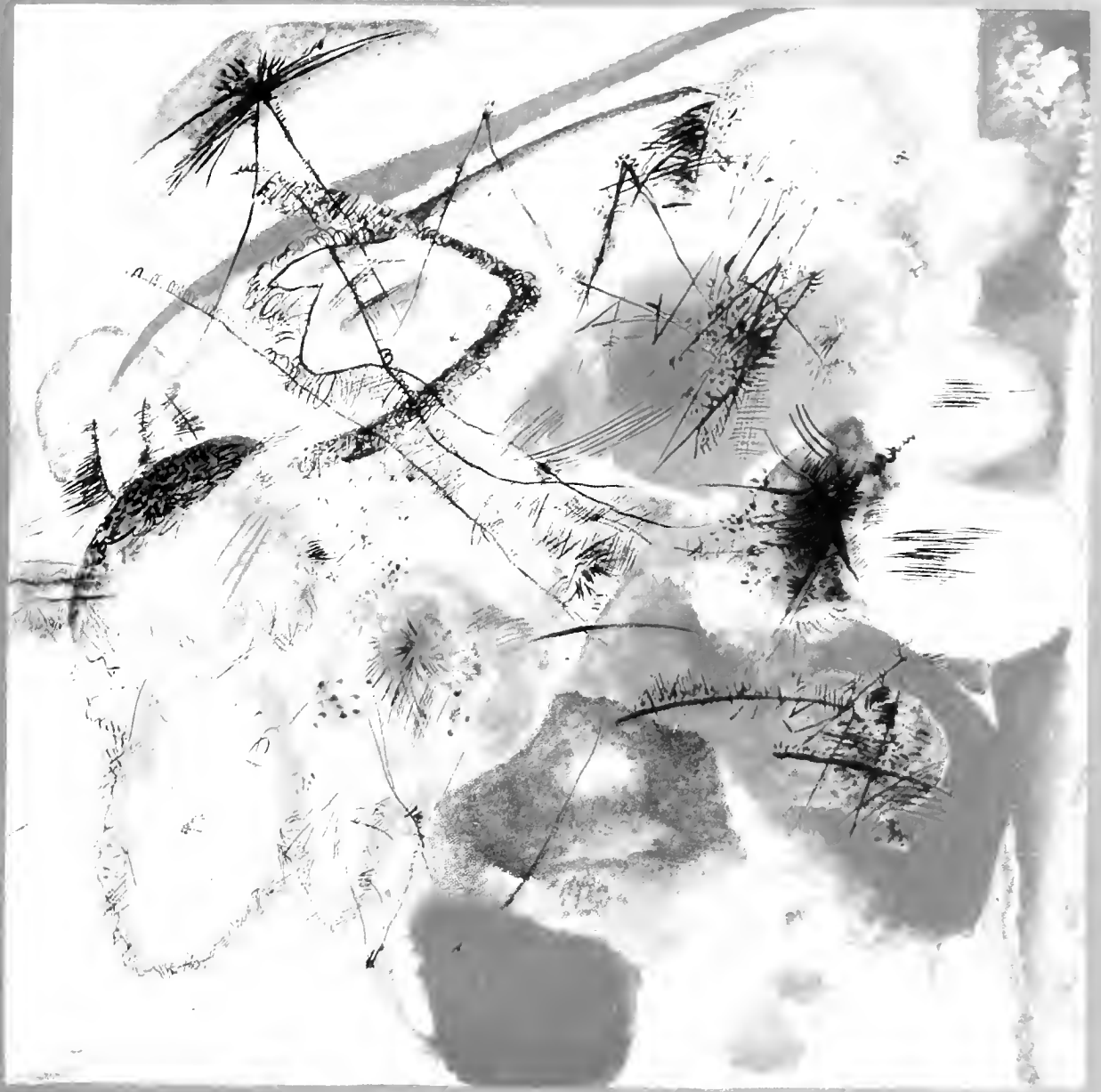




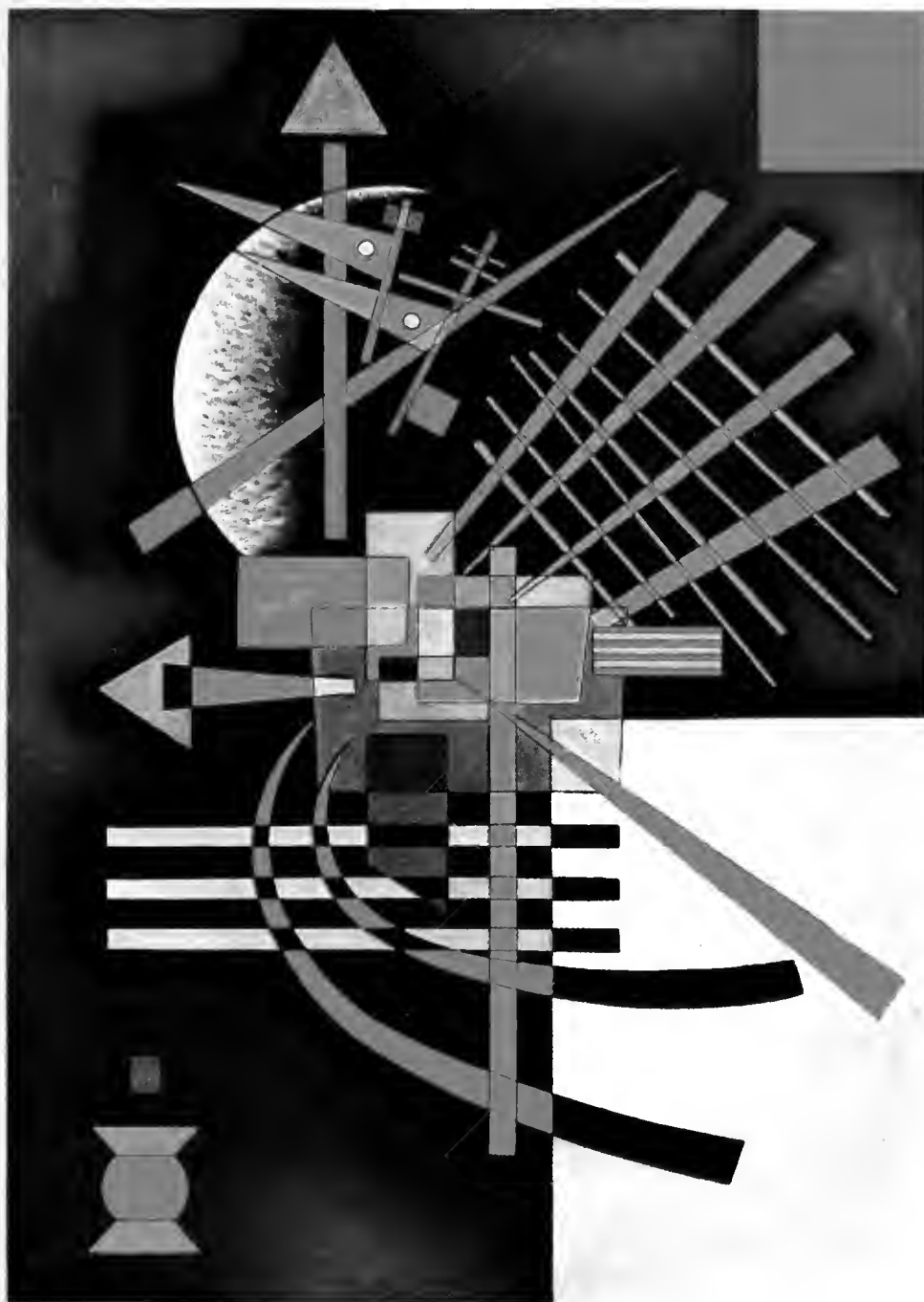
VASILY KANDINSKY, No. 333, "POINTED AND ROUND"



VASILY KANDINSKY, No. 241, "BLACK LINES"



VASILY KANDINSKY, No. 265, "ABOVE AND LEFT"

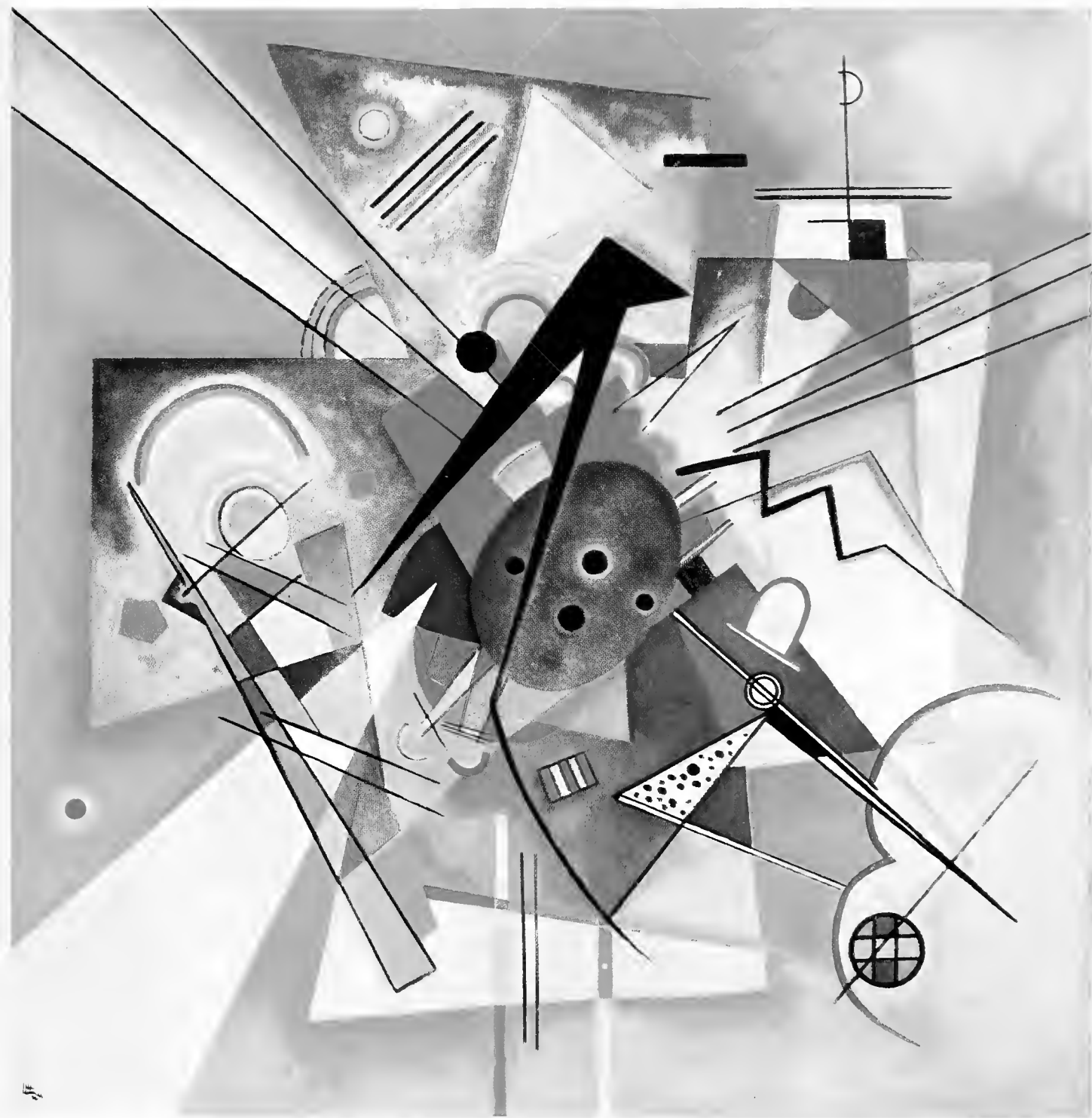


VASILY KANDINSKY, No. 263, "ONE CENTER"



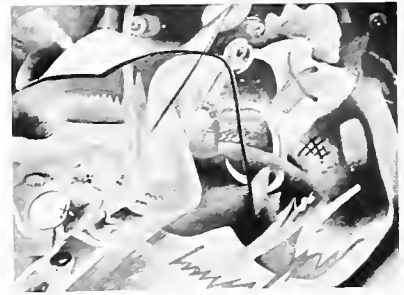


VASILY KANDINSKY, No. 264, "YELLOW SURROUNDING"





1 RUDOLF BAUER  
Improvisation (1915)  
Oil. 35 x 45½



2 RUDOLF BAUER  
Yellow Circle (1915)  
Oil. 21½ x 17½



3 RUDOLF BAUER  
Fugales 9 (1916)  
Oil. 43 x 59

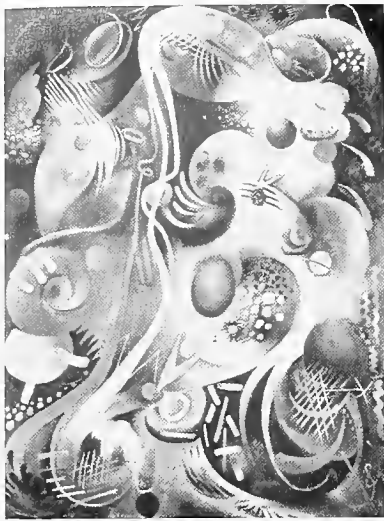


4 RUDOLF BAUER  
Trombino (1915-17)  
Oil. 24 x 34

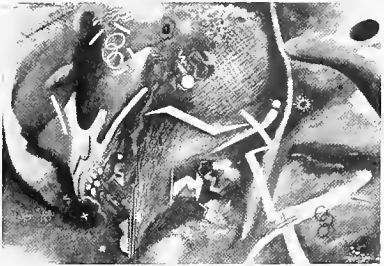


5 RUDOLF BAUER  
Composition 28 (1916-1917)  
Oil. 43 x 43





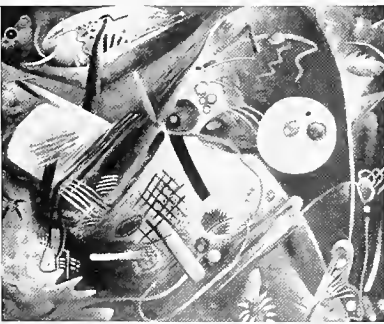
6 RUDOLF BAUER  
Fugales 3 (1917)  
Oil. 58½ x 43



7 RUDOLF BAUER  
Sinfonie 14 (1917)  
Oil. 25 x 37



8 RUDOLF BAUER  
Presto 10 (1917)  
Oil. 28½ x 41



9 RUDOLF BAUER  
Sinfonie 20 (1917-1918)  
Oil. 39 x 49



10 RUDOLF BAUER  
Andante 7 (1917-1920)  
Oil. 30 x 45

11 RUDOLF BAUER  
Sinfonie 18 (1917-1923)  
Oil. 53 x 68½

SEE PLATE ON PAGE 55

12 RUDOLF BAUER  
Presto (1917-1922)  
Oil on convos. 59 x 78½



13 RUDOLF BAUER  
Animoso (1918)  
Oil. 33 x 39



14 RUDOLF BAUER  
Con Roso (1918)  
Oil. 29 x 41



15 RUDOLF BAUER  
Furioso XII (1918)  
Oil. 31 x 43



16 RUDOLF BAUER  
Lorghetto (1918-1920)  
Oil. 45 x 37

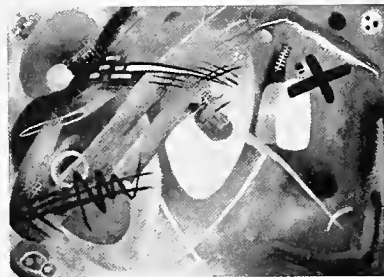




17 RUDOLF BAUER  
Presto VIII (1918)  
Oil. 31 x 47



18 RUDOLF BAUER  
Tempo (1918)  
Oil. 29 x 41



19 RUDOLF BAUER  
Rondino (1918)  
Oil. 29 x 41



20 RUDOLF BAUER  
Aretta (1919)  
Oil. 29 x 41



21 RUDOLF BAUER  
Red Form (1919)  
Oil. 24 x 33



22 RUDOLF BAUER  
Presto 7 (1919)  
Oil. 29 x 41



23 RUDOLF BAUER  
Presto (1919)  
Watercolor. 9 x 12



24 RUDOLF BAUER  
Prestissimo (1919)  
Oil. 34 x 39



25 RUDOLF BAUER  
Sinfonie 21 (1919)  
Oil. 47 x 59



26 RUDOLF BAUER  
Sinfonie 23 (1919)  
Oil. 29 x 39

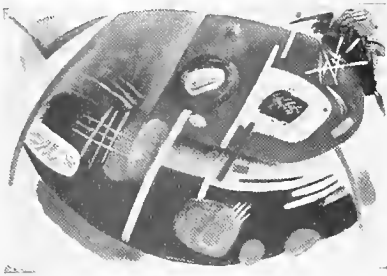


27 RUDOLF BAUER  
White Cross (1919)  
Oil. 44 x 57½



28 RUDOLF BAUER  
Megabrioso (1919-1920)  
Oil. 43 x 59





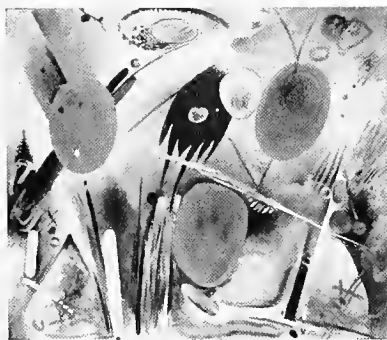
29 RUDOLF BAUER  
Bommb (1920)  
Oil. 29 x 41



30 RUDOLF BAUER  
Blue Theme (1920)  
Oil. 33 x 39½



31 RUDOLF BAUER  
Allegro (1920)  
Watercolor and tempera. 9 x 11½

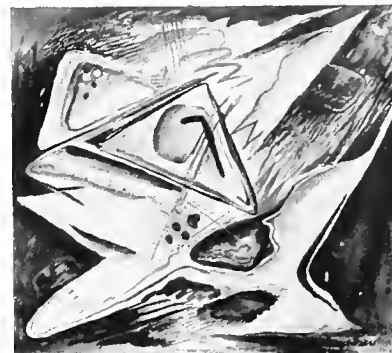


32 RUDOLF BAUER  
Symphony (1919-1923)  
Oil. 53 x 68½

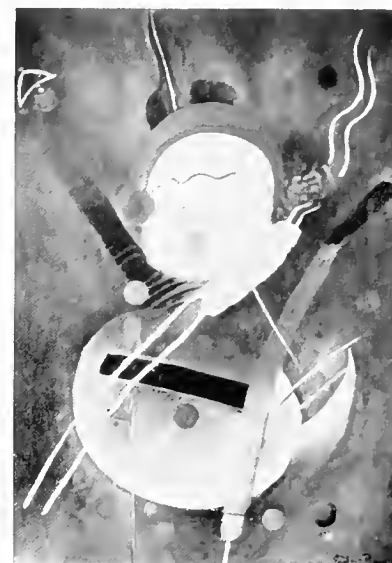


33 RUDOLF BAUER  
Andante (1920)  
Watercolor. 12 x 9½

34 RUDOLF BAUER  
Funèbre (1920)  
Watercolor. 10½ x 9½



35 RUDOLF BAUER  
Green Point (1920)  
Oil. 24½ x 17½

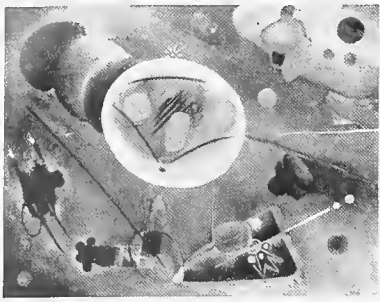


36 RUDOLF BAUER  
Sinfonetta 7 (1920)  
Oil. 29 x 38

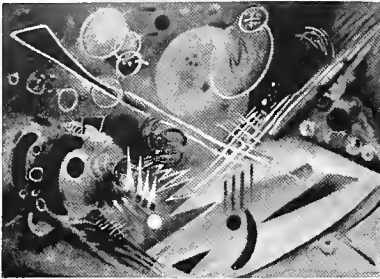


37 RUDOLF BAUER  
Improvisation 13 (1920)  
Oil. 29½ x 21½

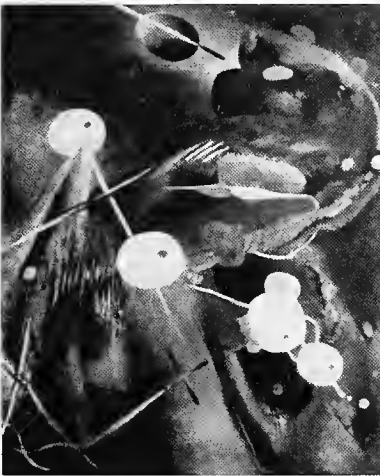




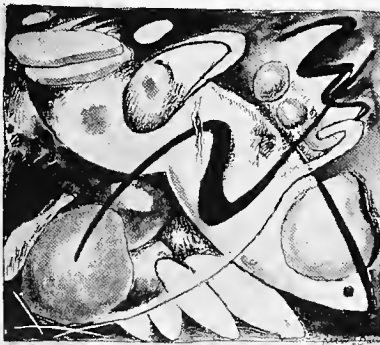
38 RUDOLF BAUER  
In Grey (1920-1923)  
Oil. 31 x 39



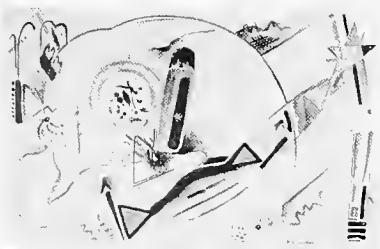
39 RUDOLF BAUER  
Multitudo (1920-1924)  
Oil. 29 x 41



40 RUDOLF BAUER  
Composition 121 (1921)  
Oil. 35 x 29



41 RUDOLF BAUER  
Allegretto (1921)  
Watercolor. 9 x 7½

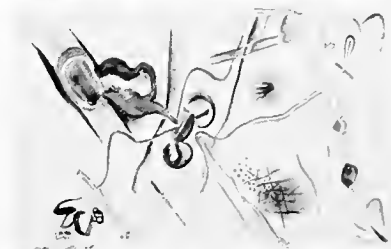


42 RUDOLF BAUER  
Scherzo (1921)  
Watercolor. 8 x 13

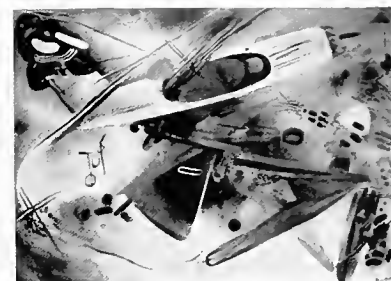
43 RUDOLF BAUER  
Heavy and Light (1921)  
Oil. 29 x 41



44 RUDOLF BAUER  
Allegro (1921)  
Watercolor. 8 x 13



45 RUDOLF BAUER  
Con Fuoco (1921)  
Oil. 35 x 49



46 RUDOLF BAUER  
Composition (1921)  
Oil. 39 x 44½

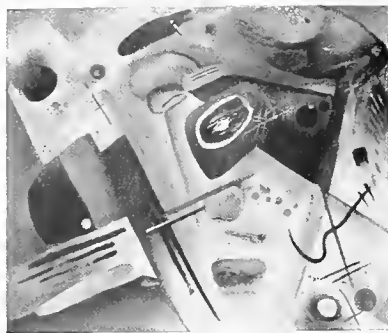


47 RUDOLF BAUER  
Allegretto (1921)  
Watercolor. 8 x 13



48 RUDOLF BAUER  
Linien (1921)  
Oil. 39½ x 34





49 RUDOLF BAUER  
Largo (1921)  
Oil. 33 x 39



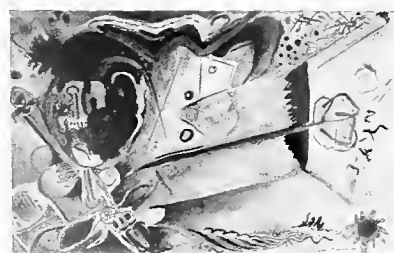
50 RUDOLF BAUER  
Con Brio VIII (1921)  
Oil. 29 x 44



51 RUDOLF BAUER  
Gracioso (1921)  
Oil. 29 x 37



52 RUDOLF BAUER  
Andante (1922)  
Oil. 24½ x 34½

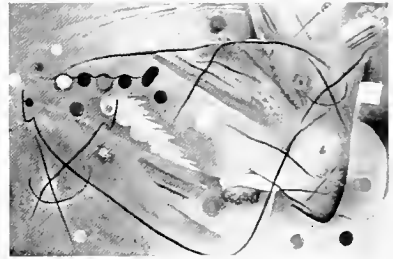


53 RUDOLF BAUER  
Largo (1922)  
Watercolor. 8 x 13

54 RUDOLF BAUER  
Allegro (1922)  
Watercolor. 17 x 11



55 RUDOLF BAUER  
Lines (1922)  
Oil. 30½ x 45½



56 RUDOLF BAUER  
Blue Line (1922)  
Oil. 36 x 28½

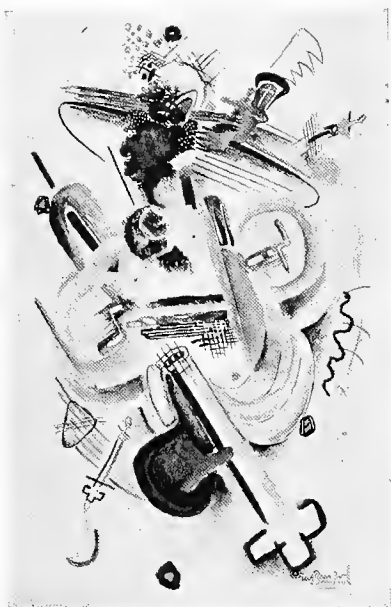


57 RUDOLF BAUER  
Vivace (1922)  
Oil. 33 x 39

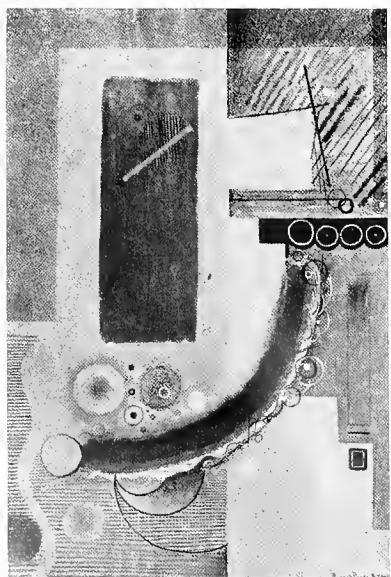




58 RUDOLF BAUER  
Scherzo (1923)  
Watercolor. 19½ x 12



59 RUDOLF BAUER  
Con Brio (1923)  
Watercolor, tempera and chinese ink. 19¾ x 12½



60 RUDOLF BAUER  
Andante (1923)  
Pastel. 18¾ x 12½



61 RUDOLF BAUER  
Serioso (1923)  
Postel. 12½ x 9½



62 RUDOLF BAUER  
White Point (1923)  
Oil. 29 x 41



63 RUDOLF BAUER  
Allegretto (1923)  
Pastel. 12 x 9

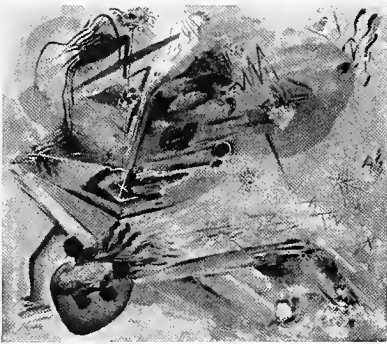


64 RUDOLF BAUER  
Gebu (1923)  
Oil. 29 x 41

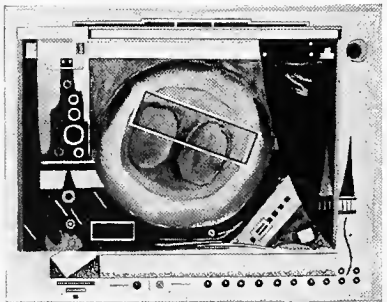




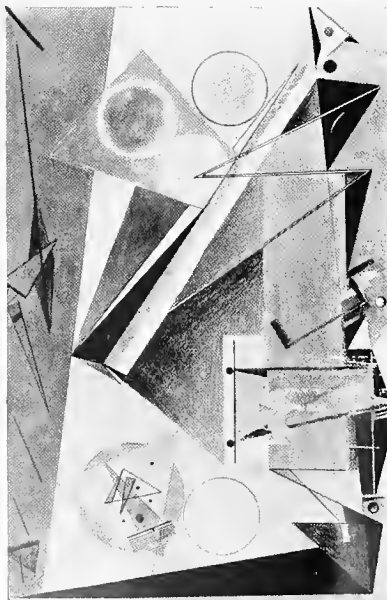
65 RUDOLF BAUER  
Scherzo (1923)  
Watercolor, tempera and chinese ink. 14 $\frac{3}{4}$  x 10 $\frac{1}{4}$



66 RUDOLF BAUER  
Gadjens (1923)  
Oil. 33 $\frac{1}{2}$  x 39



67 RUDOLF BAUER  
Largo (1923)  
Watercolor, tempera and chinese ink. 9 $\frac{1}{4}$  x 12

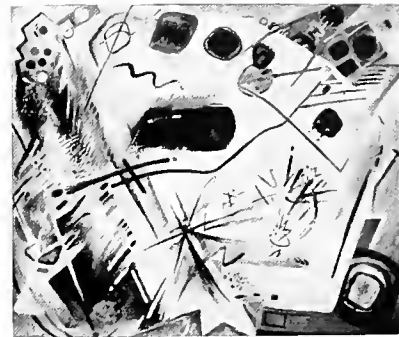


68 RUDOLF BAUER  
Allegro (1923)  
Pastel. 19 $\frac{5}{8}$  x 12 $\frac{1}{2}$

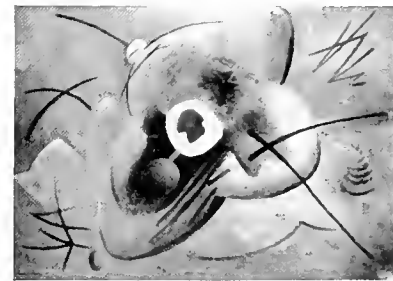
69 RUDOLF BAUER  
Scherzo (1923)  
Pastel 20 x 14¼



70 RUDOLF BAUER  
Presto (1923)  
Oil on canvas. 37 x 43½

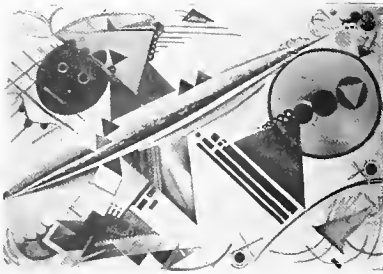


71 RUDOLF BAUER  
Elan (1923-1925)  
Oil. 29 x 41



72 RUDOLF BAUER  
Dainty (1923)  
Pastel 18 x 11¾

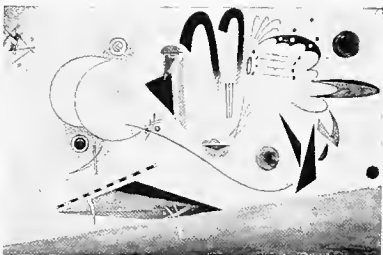




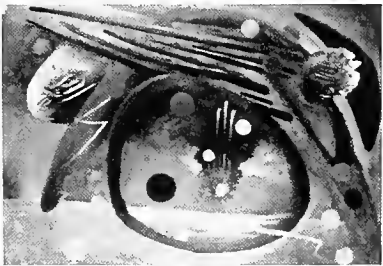
73 RUDOLF BAUER  
White Fugue (1923-1927)  
Oil on canvas. 52¾ x 76½



74 RUDOLF BAUER  
Contrast (1924)  
Oil. 29 x 41



75 RUDOLF BAUER  
Cheerful (1924)  
Watercolor, tempera and chinese ink. 8½ x 12¾



76 RUDOLF BAUER  
Rondo (1923)  
Oil. 24½ x 35



77 RUDOLF BAUER  
Rhythm (1924)  
Watercolor, tempera and chinese ink. 19¾ x 12¾

78 RUDOLF BAUER  
Four Crosses (1924)  
Oil. 33 x 39



79 RUDOLF BAUER  
Power (1924)  
Watercolor, tempera and chinese ink. 18 1/8 x 11 5/8

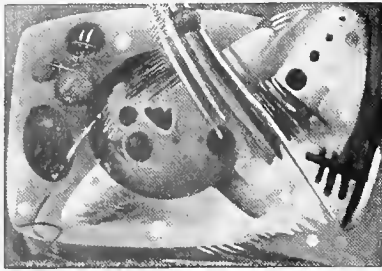


80 RUDOLF BAUER  
White Accent (1924)  
Oil. 30 x 46



81 RUDOLF BAUER  
Improvisation (1924)  
Watercolor. 8 x 13

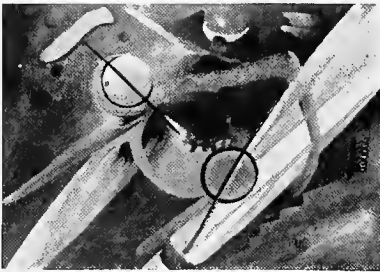




82 RUDOLF BAUER  
Pizzicato (1924)  
Oil. 29 x 41



83 RUDOLF BAUER  
Contrast (1924)  
Oil on canvas. 35 $\frac{3}{4}$  x 28



84 RUDOLF BAUER  
Furioso (1924)  
Oil. 29 x 41



85 RUDOLF BAUER  
Lyrical Picture (1924-1925)  
Oil on canvas. 33 $\frac{1}{2}$  x 39 $\frac{1}{4}$

86 RUDOLF BAUER  
Scherzo (1925)  
Oil. 33 x 37½



87 RUDOLF BAUER  
De Capo (1925)  
Oil. 28 x 39



88 RUDOLF BAUER  
Larghetto (1925)  
Oil. 29 x 41

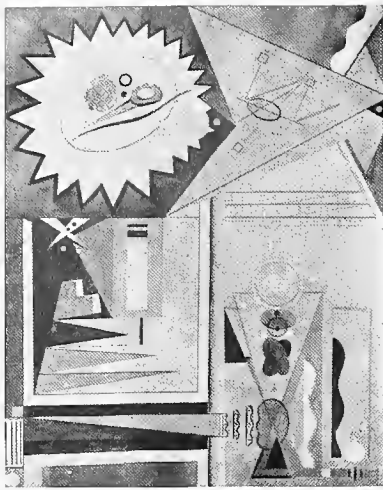


89 RUDOLF BAUER  
Concentric (1925)  
Oil. 29 x 41

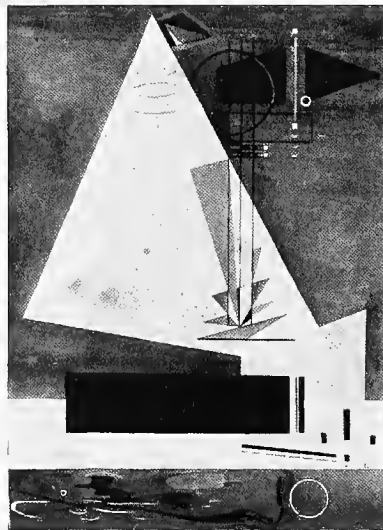


90 RUDOLF BAUER  
Con Brio VII (1925)  
Oil. 24 x 33½

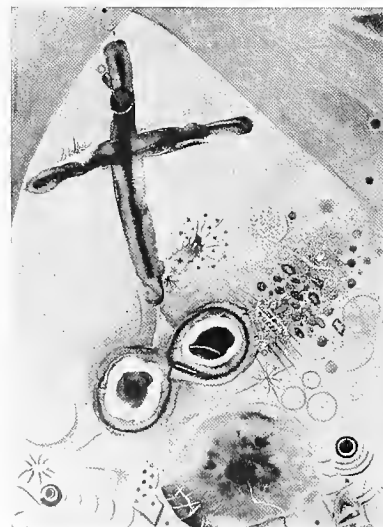




91 RUDOLF BAUER  
Allegro (1925)  
Watercolor. 24 x 20



92 RUDOLF BAUER  
Larghetto (1925)  
Watercolor, tempero and india ink. 17 $\frac{1}{8}$  x 12 $\frac{1}{2}$



93 RUDOLF BAUER  
Happy (1925)  
Watercolor and tempera. 17 $\frac{1}{8}$  x 12 $\frac{1}{2}$



94 RUDOLF BAUER  
Quiet (1925)  
Oil. 29 x 41



95 RUDOLF BAUER  
Lifted (1925)  
Watercolor. 18¼ x 11½

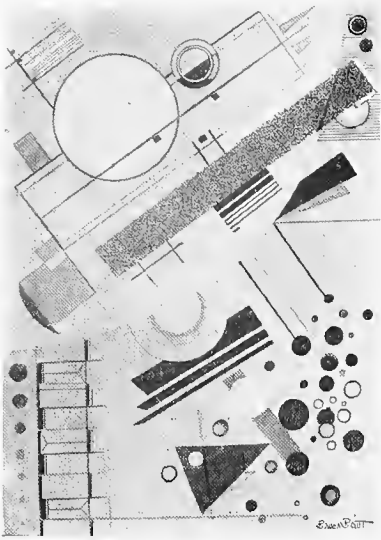


96 RUDOLF BAUER  
Zzz (1925)  
Oil. 29 x 41

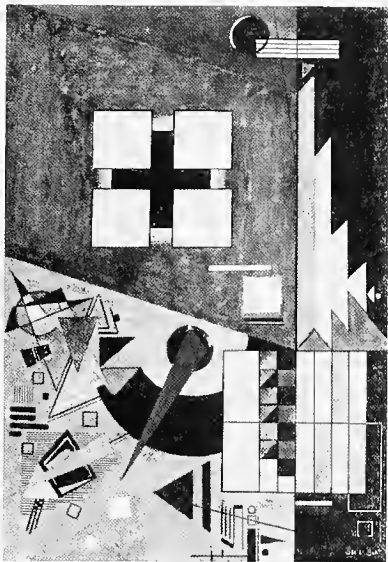


97 RUDOLF BAUER  
Scherzo (1925)  
Watercolor, and chinese ink. 20<sup>5</sup>/<sub>8</sub> x 14<sup>7</sup>/<sub>8</sub>

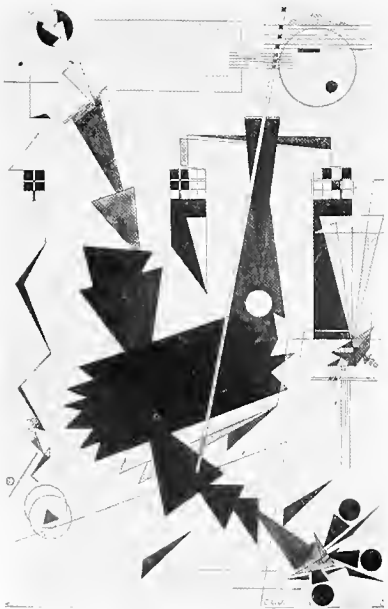




98 RUDOLF BAUER  
Largo (1925)  
Watercolor and tempera. 12 $\frac{5}{8}$  x 9



99 RUDOLF BAUER  
Two Counterpoints (1926)  
Watercolor and tempera. 12 $\frac{1}{2}$  x 8 $\frac{5}{8}$

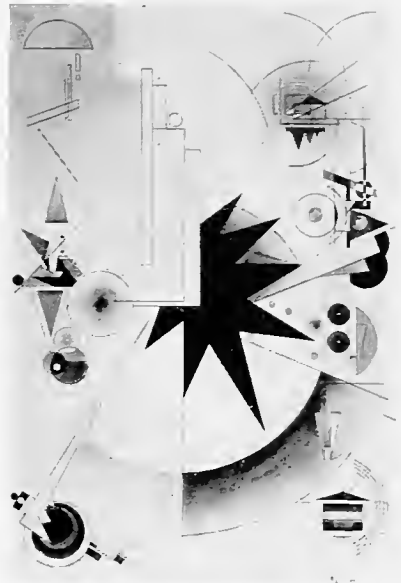


100 RUDOLF BAUER  
Presto (1926)  
Watercolor and tempera. 19 $\frac{3}{4}$  x 12 $\frac{3}{4}$

101 RUDOLF BAUER  
Lyric-Dramatic (1926)  
Watercolor, tempera and chinese ink. 19¾ x 13¼



102 RUDOLF BAUER  
Cornerstone (1926)  
Watercolor, tempera and chinese ink. 19½ x 13¾



103-106 RUDOLF BAUER  
Tetrptychon (1926-1930)  
Oil on canvas—each painting 51¼ x 51¼

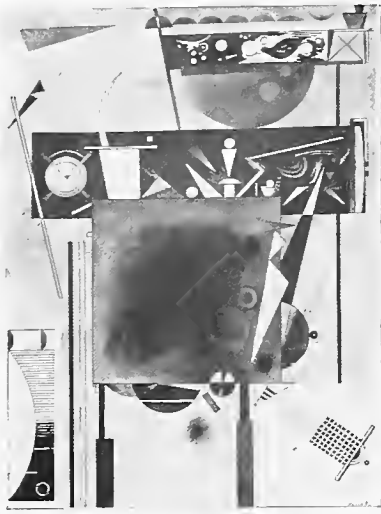
SEE TETRPTYCHON PLATE ON PAGE 4

103 Scherzo 105 Andante  
104 Allegro 106 Allegretto

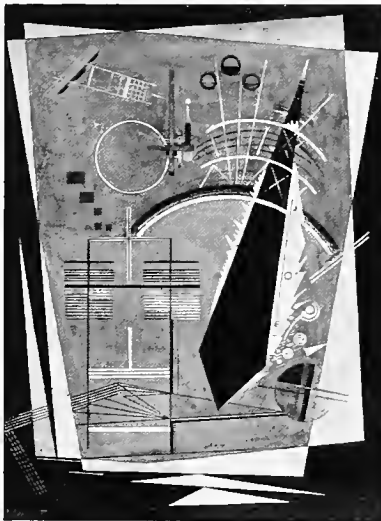
SEE PLATE 103 ON PAGE 23

107 RUDOLF BAUER  
Fugue (1926)  
Watercolor, tempera and chinese ink. 19⅝ x 12¾

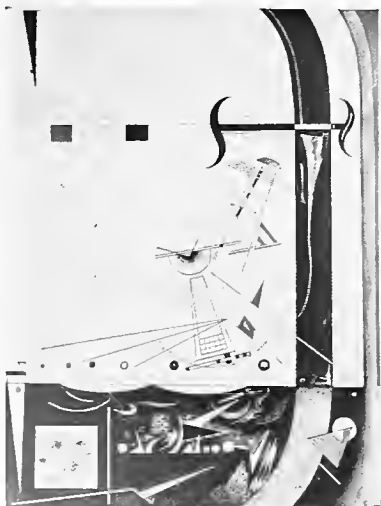




108 RUDOLF BAUER  
Red Square (1926)  
Watercolor, tempera and chinese ink. 17¼ x 12½



109 RUDOLF BAUER  
Greenpoint (1926-1927)  
Watercolor, tempera and chinese ink. 17¼ x 12½

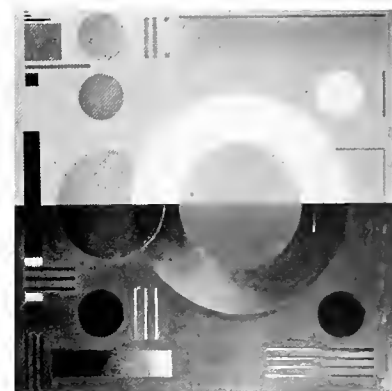


110 RUDOLF BAUER  
Contrast (1926-1930)  
Watercolor, tempera and india ink. 17¼ x 12½

111 RUDOLF BAUER  
Points (1927)  
Oil. 40 x 27½

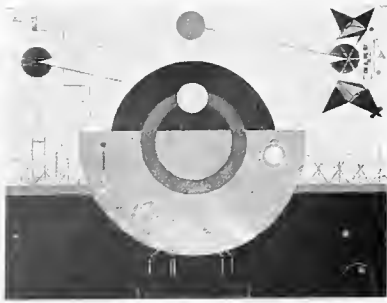


112 RUDOLF BAUER  
Fugue (1927)  
Oil. 50½ x 50½

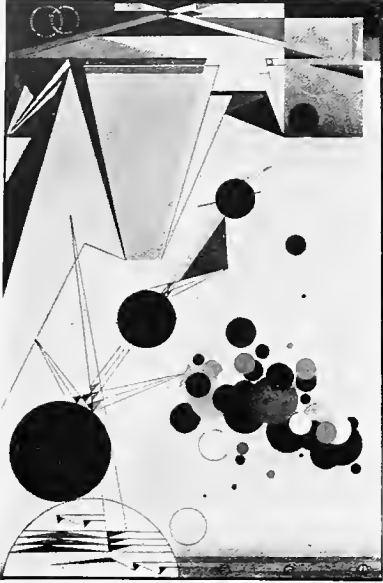


113 RUDOLF BAUER  
Cosmic Pleasures (1927)  
Watercolor. 18¼ x 11⅞

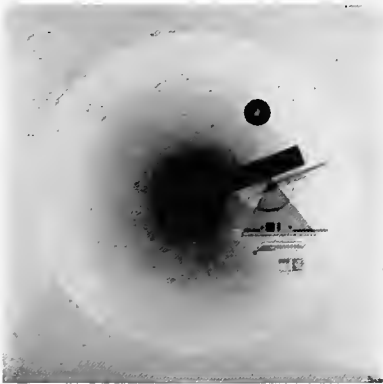




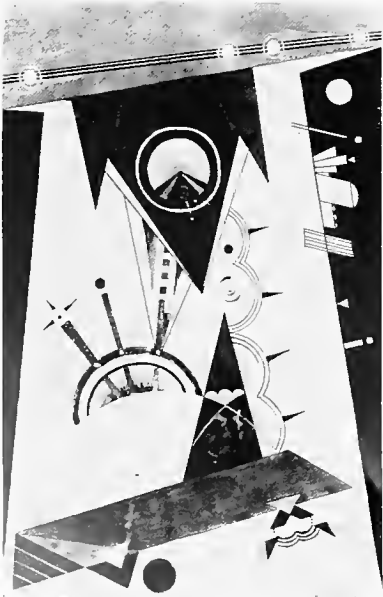
114 RUDOLF BAUER  
In Memory (1927)  
Watercolor and chinese ink.  $9\frac{7}{8}$  x  $12\frac{3}{4}$



115 RUDOLF BAUER  
Colored Circles (1927)  
Watercolor, chinese ink.  $19\frac{7}{8}$  x  $12\frac{3}{4}$

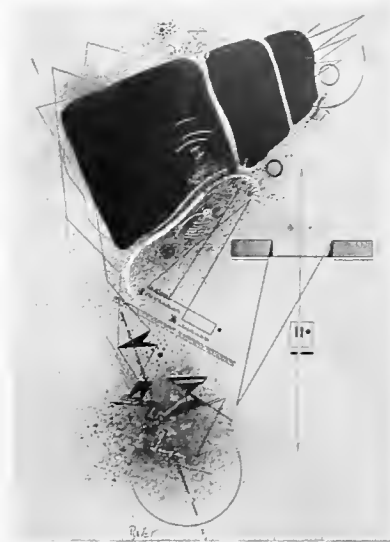


116 RUDOLF BAUER  
Composition (1927)  
Oil. 51 x 51

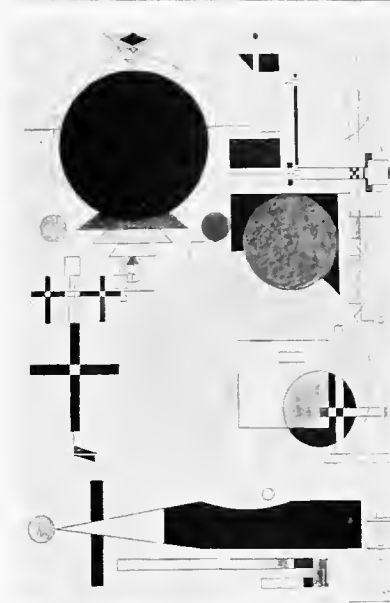


117 RUDOLF BAUER  
Fuguetta (1927)  
Watercolor, chinese ink.  $12\frac{7}{8}$  x  $8\frac{1}{2}$

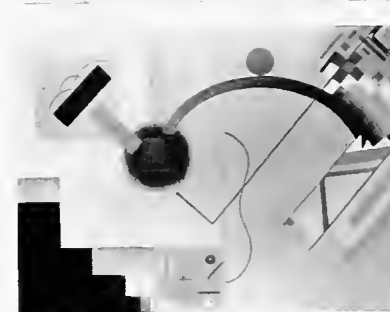
118 RUDOLF BAUER  
Light and Heavy (1928)  
Watercolor, tempera and chinese ink. 17¼ x 12½



119 RUDOLF BAUER  
Andante (1928)  
Watercolor. 18⅝ x 12⅝

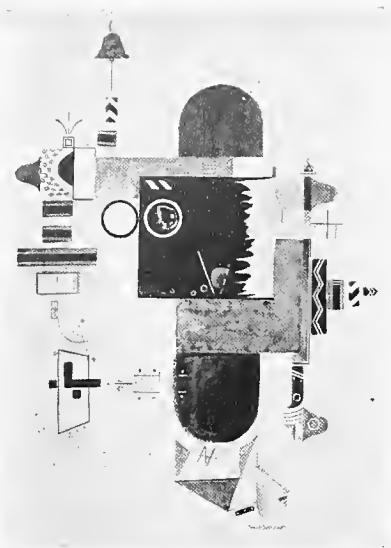


120 RUDOLF BAUER  
Allegro (1928)  
Oil. 30 x 41½

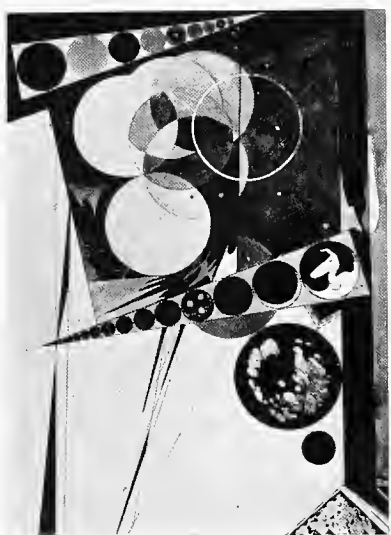


121 RUDOLF BAUER  
Fugue (1928)  
Watercolor, tempera and chinese ink. 17¼ x 12½





122 RUDOLF BAUER  
Curioso (1928)  
Watercolor, tempera, india ink and paper. 20½ x 14⅝



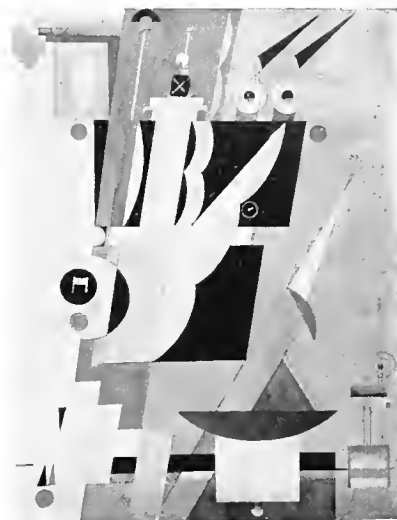
123 RUDOLF BAUER  
Cheerful (1929)  
Watercolor, tempera and india ink. 17¼ x 12½



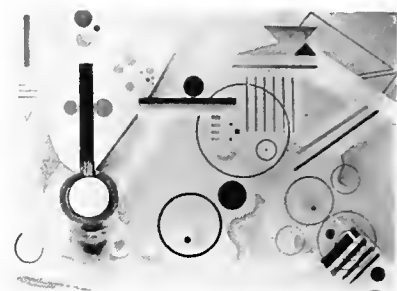
124 RUDOLF BAUER  
Presto (1929)  
Watercolor and india ink. 18¼ x 11⅝



125 RUDOLF BAUER  
Great Fugue (1929)  
Watercolor, tempera and india ink. 17¼ x 12½



126 RUDOLF BAUER  
Circles (1929)  
Oil. 30 x 42



127 RUDOLF BAUER  
Orange Accent (1929-1931)  
Oil. 51½ x 51½

SEE PLATE ON PAGE 17

128 RUDOLF BAUER  
Larghetto (1930-1932)  
Oil. 51¼ x 51¼

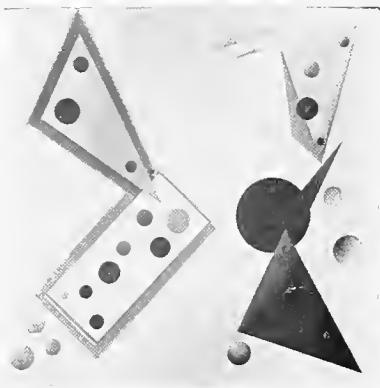


129 RUDOLF BAUER  
Red Circle (1930-1932)  
Oil on canvas. 51¼ x 51¼

SEE PLATE ON PAGE 35

130 RUDOLF BAUER  
Yellow and Green (1930-1932)  
Oil on canvas. 51¼ x 51¼





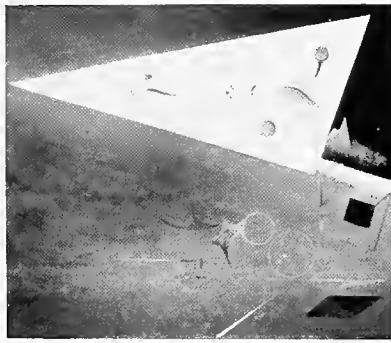
131 RUDOLF BAUER  
(1930-1932)  
Oil on canvas. 51¼ x 51¼

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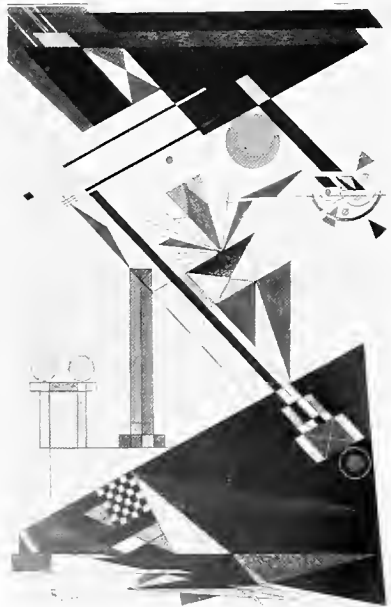
SEE TRIPTYCH PLATE ON PAGE 4

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132-134 RUDOLF BAUER  
Triptych (1930-1934)  
Oil on canvas—each painting 51¼ x 61

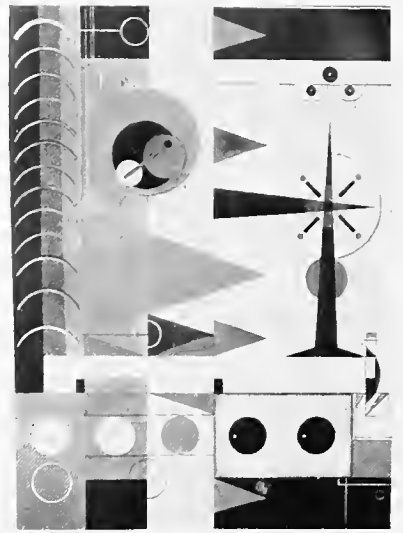


135 RUDOLF BAUER  
Delicate Scherzo (1931)  
Oil. 33 x 39

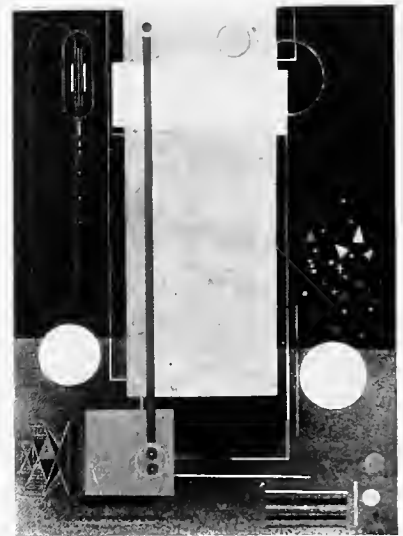


136 RUDOLF BAUER  
Fugue (1931)  
Watercolor, tempera and india ink. 19¾ x 12½

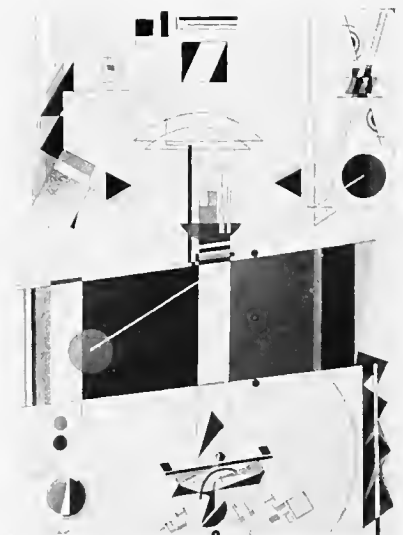
137 RUDOLF BAUER  
Largo (1931)  
Watercolor, tempera and chinese ink. 17¼ x 12½

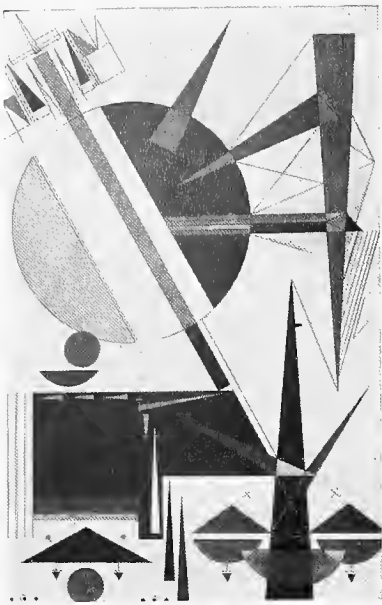


138 RUDOLF BAUER  
Andante (1931)  
Watercolor. 17¼ x 12½

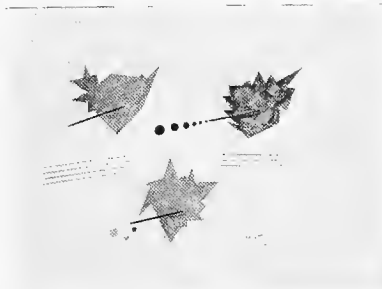


139 RUDOLF BAUER  
Pizzicato (1931)  
Watercolor, tempera and chinese ink. 17¼ x 12½

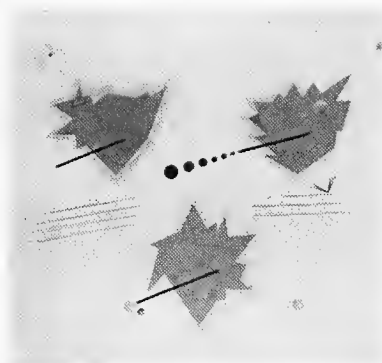




140 RUDOLF BAUER  
(1931)  
Watercolor, tempera and india ink. 19<sup>3</sup>/<sub>4</sub> x 12<sup>7</sup>/<sub>8</sub>



141 RUDOLF BAUER  
(1932)  
Watercolor. 13<sup>5</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>8</sub>



142 RUDOLF BAUER  
Composition (1932)  
Oil. 50<sup>1</sup>/<sub>2</sub> x 54<sup>1</sup>/<sub>2</sub>

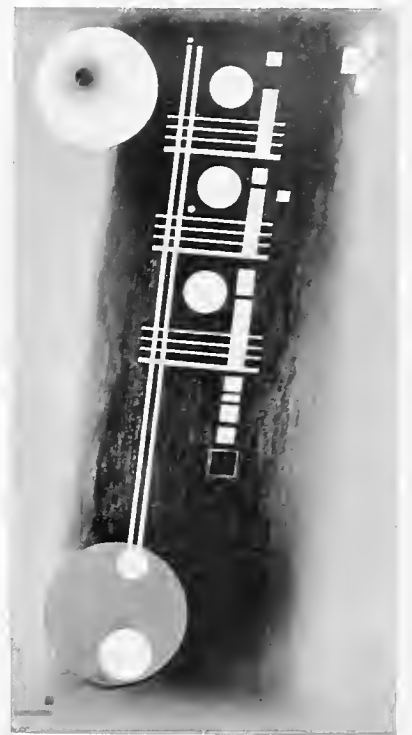
SEE PLATE ON PAGE 43

143 RUDOLF BAUER  
Top Point-Efficiency (1931)  
Oil. 69 x 88<sup>1</sup>/<sub>2</sub>



144 RUDOLF BAUER  
(1931)  
Watercolor, tempera and chinese ink. 17<sup>1</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>2</sub>

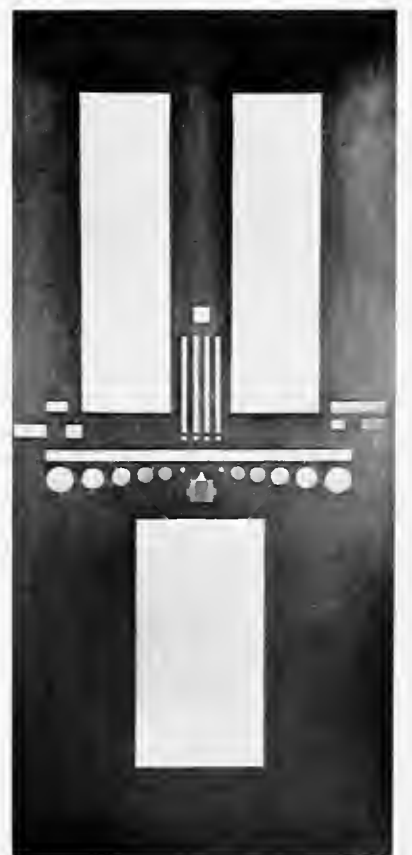
145 RUDOLF BAUER  
Tryptich (1932)  
3. Allegro  
Oil. 51 x 27

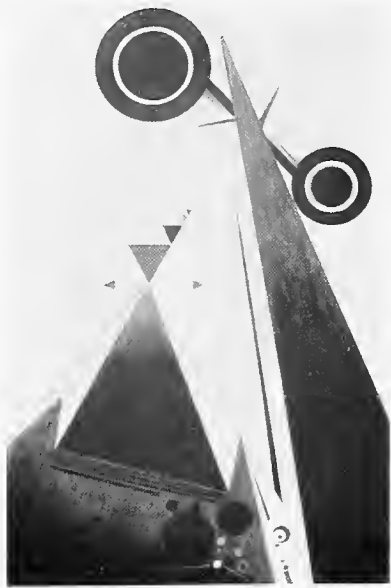


146 RUDOLF BAUER  
(1932)  
Watercolor. 15¼ x 19⅞



147 RUDOLF BAUER  
Tryptich (1932)  
1. Andante  
Oil. 51 x 23





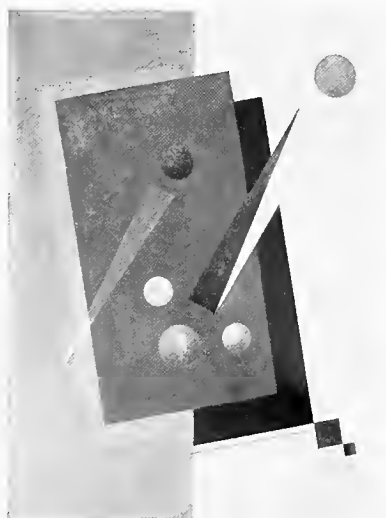
148 RUDOLF BAUER  
Tryptich (1932)  
2. Scherzo  
Oil. 51 x 33

SEE PLATE ON PAGE 25 AND COVER

149 RUDOLF BAUER  
Invention (1933)  
Oil. 51 x 51

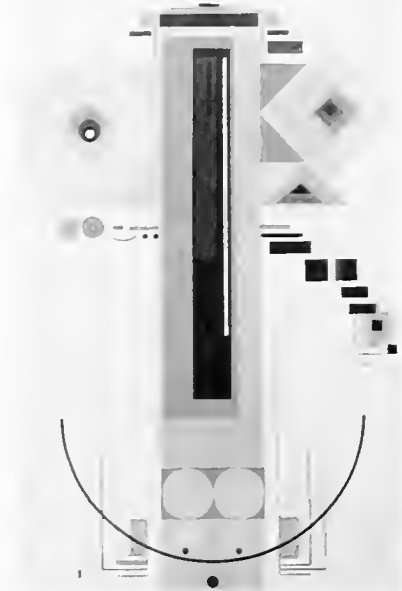


150 RUDOLF BAUER  
(1933)  
Watercolor and india ink. 18½ x 17½

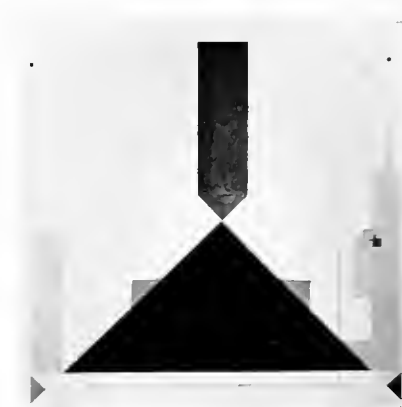


151 RUDOLF BAUER  
(1933)  
Watercolor. 17¼ x 13½

152 RUDOLF BAUER  
Blue Center (1934)  
Oil. 47½ x 33



153 RUDOLF BAUER  
Blue Triangle (1934)  
Oil. 51 x 50



154 RUDOLF BAUER  
Fugue Maestoso (1934)  
Oil. 37 x 51



155 RUDOLF BAUER  
Red Fugue (1934)  
Oil. 51½ x 51½

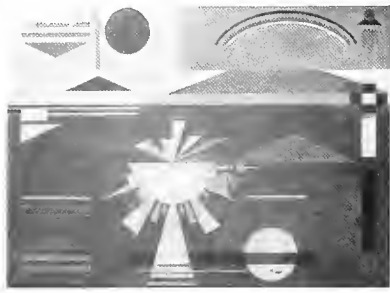
SEE PLATE ON PAGE 13

156 RUDOLF BAUER  
Robu (1934)  
Oil. 29 x 41



157 RUDOLF BAUER  
Blue Balls (1934-1935)  
Oil on canvas. 50¾ x 50¾

SEE PLATE ON PAGE 31



158 RUDOLF BAUER  
Center Accent (1935)  
Oil. 38 x 51



159 RUDOLF BAUER  
Balance (1935)  
Oil on canvas. 50 $\frac{3}{4}$  x 50 $\frac{3}{4}$

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SEE PLATE ON PAGE 47

160 RUDOLF BAUER  
Colored Swinging (1935)  
Oil on canvas. 50 $\frac{3}{4}$  x 60 $\frac{3}{4}$

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SEE PLATE ON PAGE 39

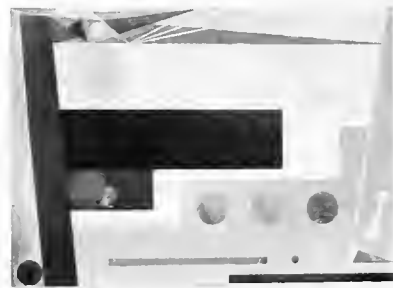
161 RUDOLF BAUER  
Delicacies (1935)  
Oil on canvas. 53 $\frac{1}{4}$  x 35 $\frac{1}{4}$



162 RUDOLF BAUER  
Fuguetta (1935)  
Oil. 51 x 23



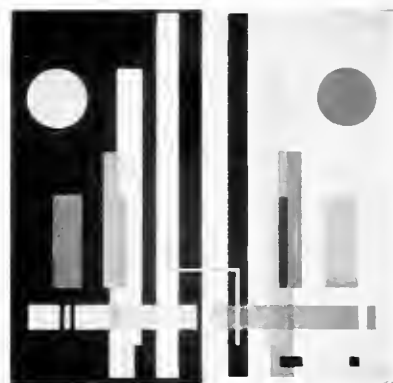
163 RUDOLF BAUER  
Fuguetto (1935)  
Oil. 31 x 58



164 RUDOLF BAUER  
Orange Square (1935-1937)  
Oil. 51 x 45



165 RUDOLF BAUER  
Black and Yellow (1935)  
Oil on canvas. 50¾ x 50¾



166 RUDOLF BAUER  
Dancing Balls (1935-1938)  
Oil. 51 x 51

SEE PLATE ON PAGE 41

167 RUDOLF BAUER  
Spiritual Pleasures (1935-1938)  
Oil. 51 x 51

SEE PLATE ON PAGE 11

168 RUDOLF BAUER  
Green Form (1936)  
Oil. 50½ x 67

SEE PLATE ON PAGE 53

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SEE PLATE ON PAGE 19

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SEE FRONTISPIECE PLATE

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SEE PLATE ON PAGE 49

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SEE PLATE ON PAGE 51

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169 RUDOLF BAUER  
Red Triangle (1936)  
Oil.  $49\frac{1}{2}$  x  $41\frac{1}{2}$

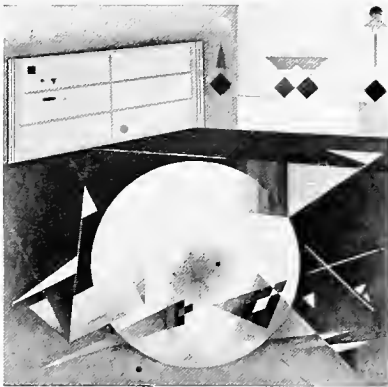
170 RUDOLF BAUER  
The Holy One (1936)  
Oil. 50 x 50

171 RUDOLF BAUER  
Points (1936)  
Oil.  $49\frac{1}{2}$  x  $41\frac{1}{2}$

172 RUDOLF BAUER  
Three Points (1936)  
Oil. 40 x 75



173 RUDOLF BAUER  
Scherzo (1936)  
Watercolor. 17 x  $12\frac{1}{2}$



174 RUDOLF BAUER  
Light Circle (1936)  
Oil.  $47\frac{3}{8}$  x  $47\frac{3}{8}$



175 RUDOLF BAUER  
Yellow Square (1936-1938)  
Oil. 52 x  $50\frac{1}{2}$

176-179 RUDOLF BAUER

Tetrptychon II (1936)

176 1. 50 x 19

177 2. 51 x 19½

178 3. 51 x 19½

179 4. 50½ x 19½

Oil.

180 RUDOLF BAUER

Green Square (1937)

Oil. 46½ x 39

181 RUDOLF BAUER

Yellow Accents (1937)

Oil. 55 x 31

182 RUDOLF BAUER

Light Fugue (1937)

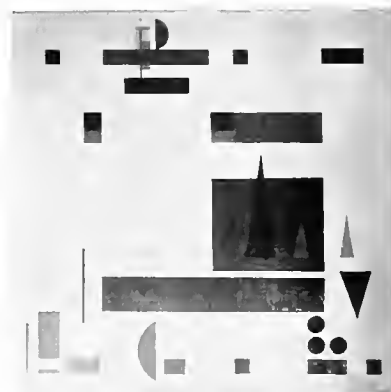
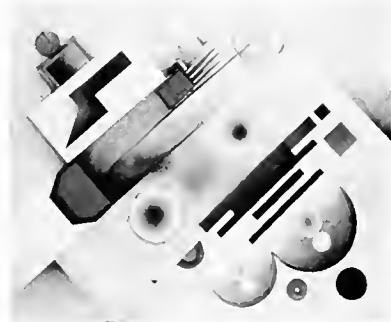
Oil. 39 x 46½

183 RUDOLF BAUER

Fugue (1937)

Oil. 39 x 39

SEE PLATES ON PAGES 8 AND 9



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SEE PLATE ON PAGE 37

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184 RUDOLF BAUER  
Counter Fugue (1937)  
Oil. 39½ x 47

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SEE PLATE ON PAGE 45

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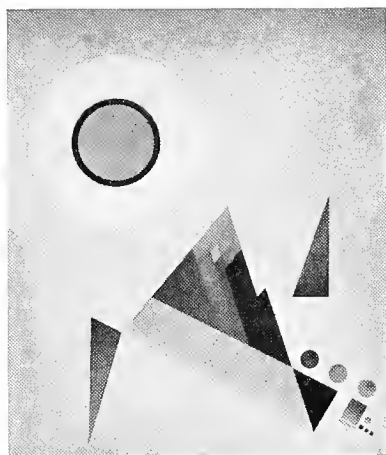
185 RUDOLF BAUER  
Squares (1937)  
Oil. 60 x 60

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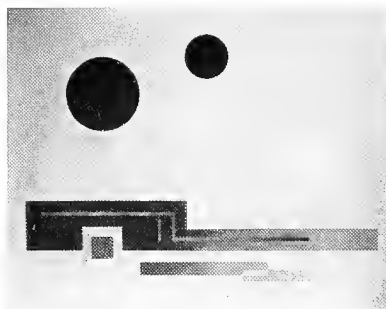
SEE PLATE ON PAGE 27

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186 RUDOLF BAUER  
Dark Accents (1937)  
Oil. 39 x 39



187 RUDOLF BAUER  
Yellow (1937)  
Oil. 39 x 54



188 RUDOLF BAUER  
Red Square (1937)  
Oil. 68½ x 88



189 RUDOLF BAUER  
Purple Theme (1937)  
Oil. 51 x 51

190 RUDOLF BAUER  
White Theme (1937)  
Oil. 51 x 51

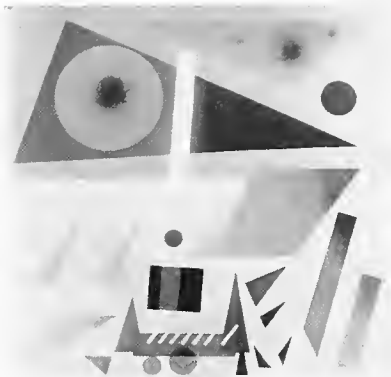
191 RUDOLF BAUER  
Allegro (1938)  
Oil. 51½ x 50½

192 RUDOLF BAUER  
Yellow Accent (1938)  
Watercolor. 15 x 14

193 RUDOLF BAUER  
Black Triangle  
Oil. 36 x 28

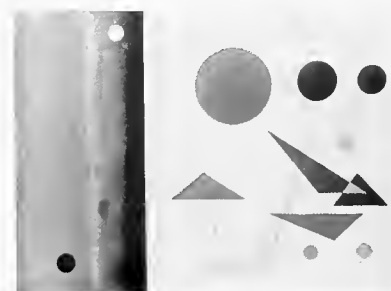
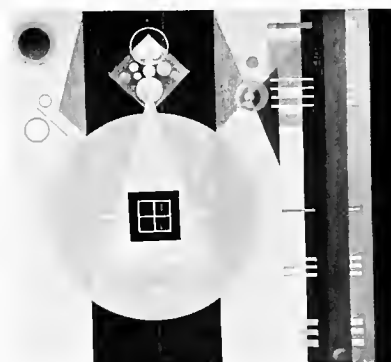
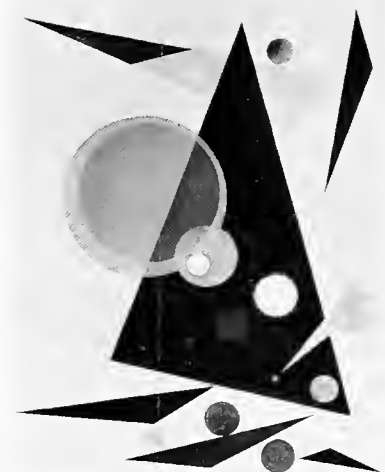
194 RUDOLF BAUER  
Dark Square (1938)  
Oil. 51 x 55

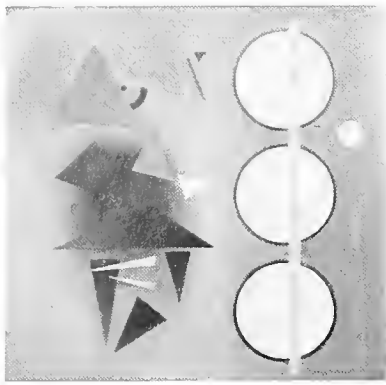
195 RUDOLF BAUER  
Contrast (1938)  
Oil. 31½ x 41



SEE PLATE ON PAGE 29

SEE PLATE ON PAGE 21





196 RUDOLF BAUER  
Red Staff (1937)  
Oil. 50 x 51



197 RUDOLF BAUER  
Austerity (1938)  
Oil. 51 x 51



198 RUDOLF BAUER  
Pink Circle (1938)  
Oil. 51 x 61



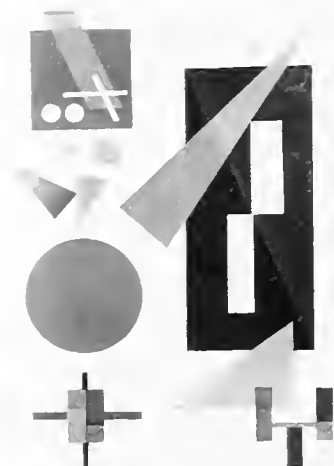
199 RUDOLF BAUER  
Andante (1938)  
Oil. 50 x 51

SEE PLATE ON PAGE 15

200 RUDOLF BAUER  
Allegretto (1937-1938)  
Oil. 45 x 40

201 RUDOLF BAUER  
Intermezzo (1937-1938)  
Oil. 51 x 50½

SEE PLATE ON PAGE 33



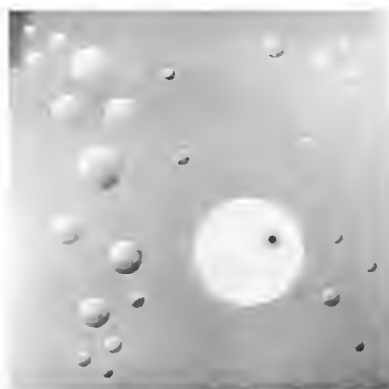
202 RUDOLF BAUER  
Blue Point (1938)  
Oil. 35½ x 28



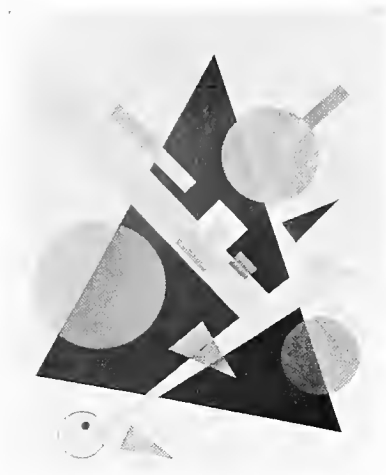
203 RUDOLF BAUER  
Larghetto (1938)  
Oil. 31½ x 43½



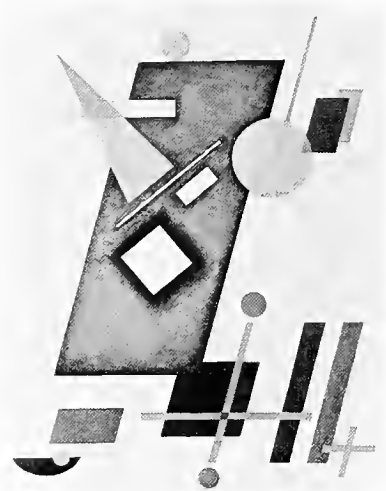
204 RUDOLF BAUER  
Rounds and Triangle (1938)  
Oil. 50½ x 50



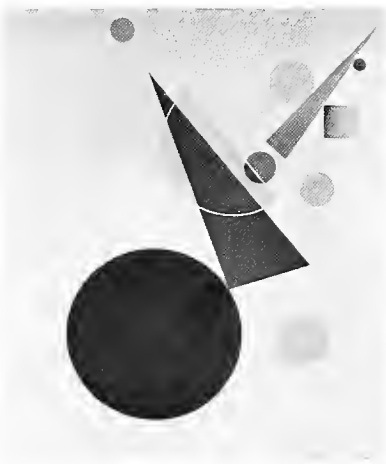
205 RUDOLF BAUER  
Composition Blue Balls  
Second Version  
Oil. 50½ x 51



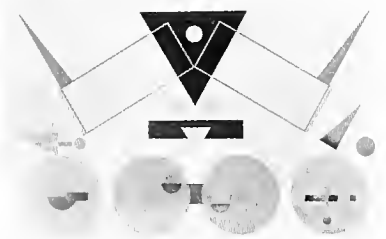
206 RUDOLF BAUER  
White Caro (1938)  
Oil. 29½ x 23½



207 RUDOLF BAUER  
Red Theme (1938)  
Oil. 37½ x 29



208 RUDOLF BAUER  
Black Circle (1938)  
Oil. 47 x 39½



209 RUDOLF BAUER  
Two Purple Balls (1938)  
Oil. 39½ x 56½



210 RUDOLF BAUER  
Two Themes (1938)  
Oil. 43 x 43½

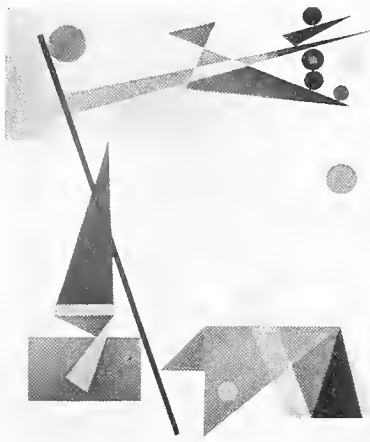


211 RUDOLF BAUER  
Spirituality (1938)  
Oil. 45½ x 31

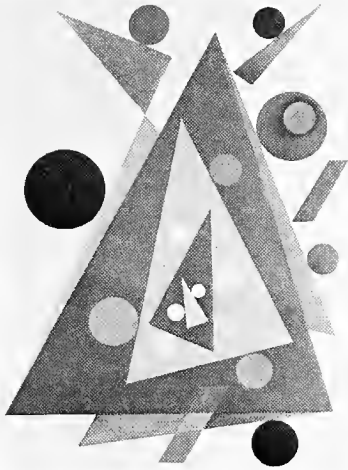


212 RUDOLF BAUER  
Triangles (1938)  
Oil. 51 x 39½

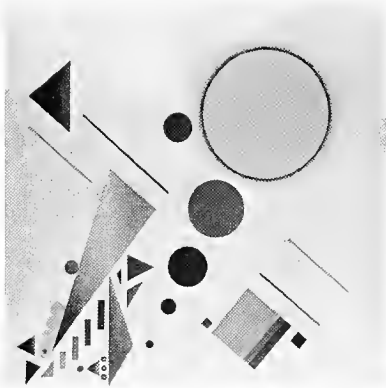




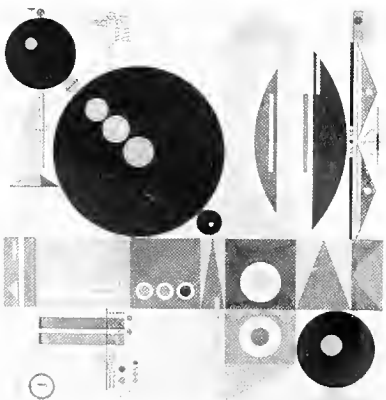
213 RUDOLF BAUER  
Composition 115 (1939)  
Oil. 51 x 45½



214 RUDOLF BAUER  
Allegro (1938-1939)  
Oil. 49½ x 37½

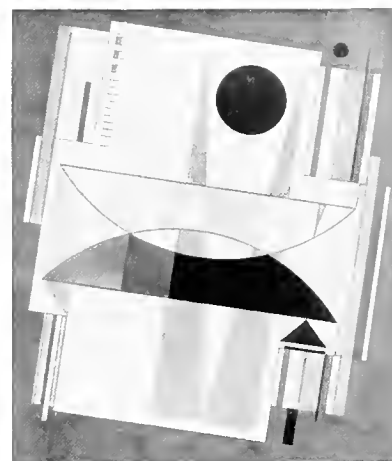


215 RUDOLF BAUER  
Purple Center (1939)  
Oil. 43½ x 43

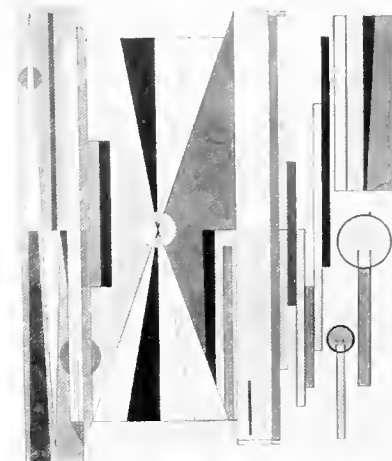


216 PENROD CENTURION  
Composition (1939)  
Watercolor. 12½ x 12

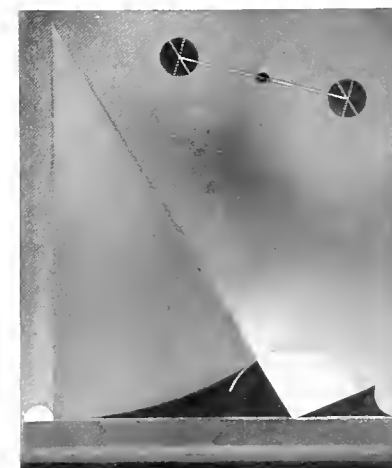
217 PENROD CENTURION  
Composition (1939)  
Watercolor. 13 x 11



218 PENROD CENTURION  
Composition (1939)  
Watercolor. 11 x 9

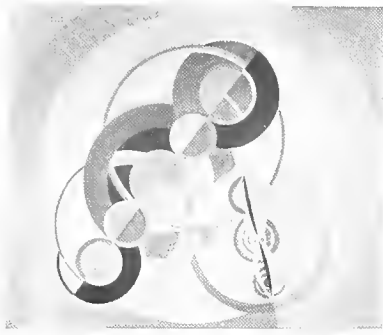


219 JOSETTE COEFFIN  
No. 7  
Oil on paper. 24½ x 19¾

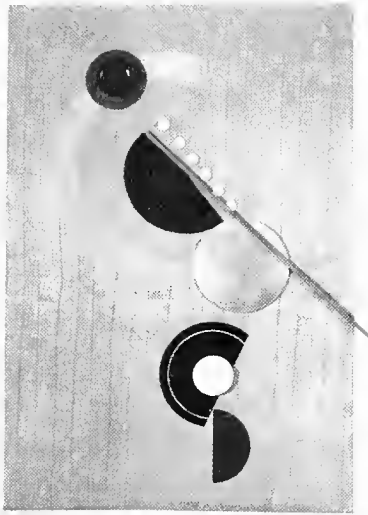


220 JOSETTE COEFFIN  
No. 6  
Oil on paper. 25¼ x 18¾

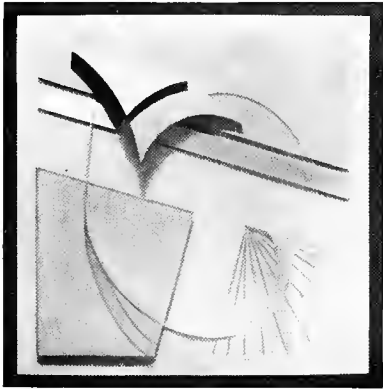




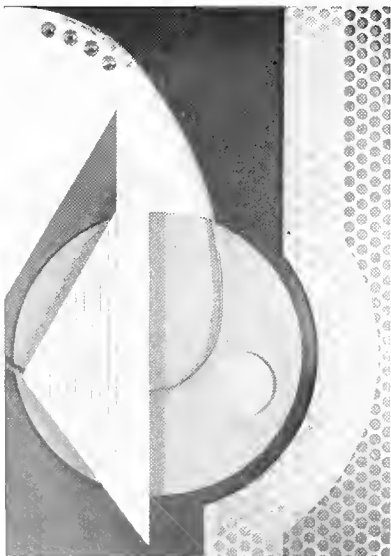
221 ROBERT DELAUNAY  
Circular Rhythm  
Oil. 460 x 105



222 CESAR DOMELA  
College on Grained Veneer (1935)  
19 $\frac{3}{8}$  x 13 $\frac{3}{8}$



223 CESAR DOMELA  
Brown Blue Construction (1937)  
19 $\frac{3}{4}$  x 19 $\frac{3}{4}$

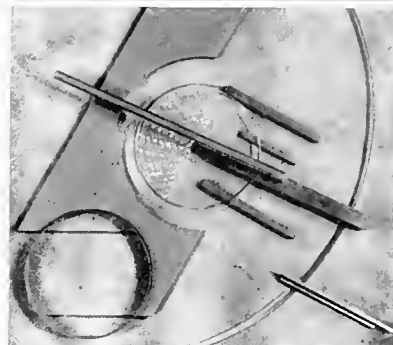


224 CESAR DOMELA  
Wood and Glass Montage (1937)  
41 x 29 $\frac{3}{4}$

225 CESAR DOMELA  
Blue and Black Construction (1937)  
20 x 13½



226 CESAR DOMELA  
Red Line (1938)  
Construction. 14 x 15½

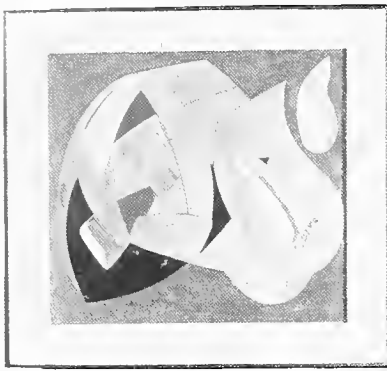


227 CESAR DOMELA  
Copper Montage (1938)  
Construction. 24 x 12



228 JOHN FERREN  
Composition 6 (1937)  
Oil. 32 x 25½

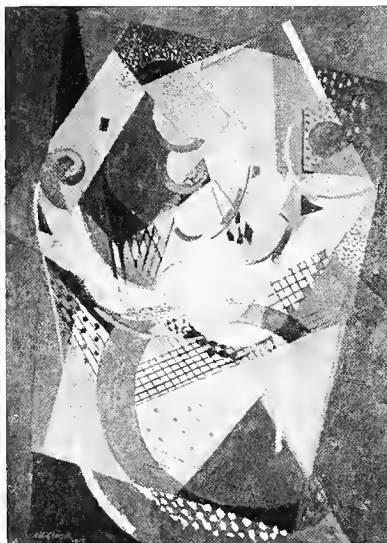




229 JOHN FERREN  
Composition No. 34 (1937)  
Plaster. 16 x 16



229a JOHN FERREN  
Composition No. 31 (1937)  
Plaster. 19 $\frac{1}{8}$  x 23 $\frac{3}{8}$



230 ALBERT GLEIZES  
"Vultige Aeriene" (1917)  
Oil on canvas. 39 $\frac{3}{8}$  x 29 $\frac{3}{8}$

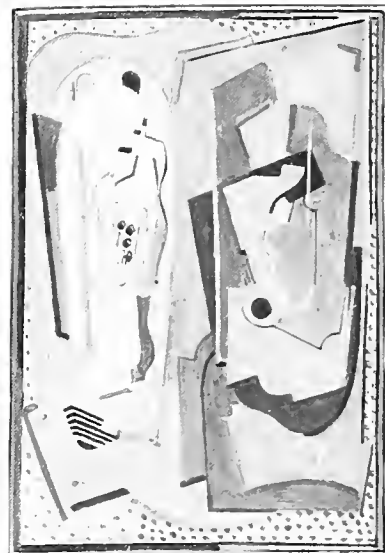


231 ALBERT GLEIZES  
(1921)  
Oil on canvas. 35 x 27 $\frac{1}{4}$

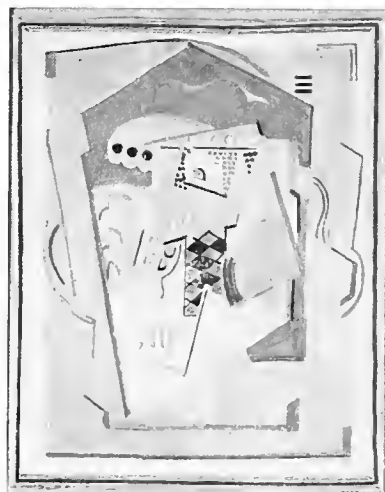
232 ALBERT GLEIZES  
Composition (1924)  
Tempera. 7½ x 5¾



233 ALBERT GLEIZES  
(1927)  
Tempera. 6 x 4¼



234 ALBERT GLEIZES  
(1927)  
Tempera. 6½ x 5



235 ALBERT GLEIZES  
Religious Feeling (1929)  
Oil. 78½ x 60





236 ALBERT GLEIZES  
Composition (1930)  
Oil. 75 x 45



237 JUAN GRIS  
Black White Tan (1917)  
Oil. 21 x 12½



238 JUAN GRIS  
Pink and Green (1917)  
Oil. 32 x 21



239 VASILY KANDINSKY  
Improvisation (1912)  
Oil. 45 x 62½

SEE PLATE ON PAGE 57

240 VASILY KANDINSKY  
Light Form (1912)  
Oil. 47 x 54½

SEE PLATE ON PAGE 59

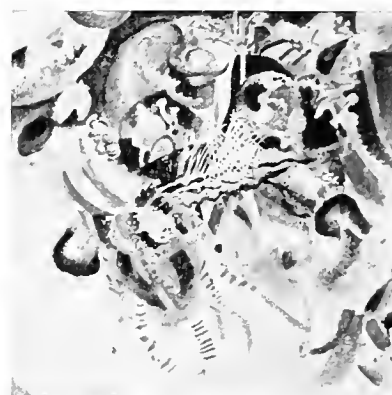
241 VASILY KANDINSKY  
Black Lines (1913)  
Oil on canvas. 50½ x 50½

SEE PLATE ON PAGE 65

242 VASILY KANDINSKY  
Picture with Three Spots (No. 196, 1913)  
Oil on canvas. 47 x 43



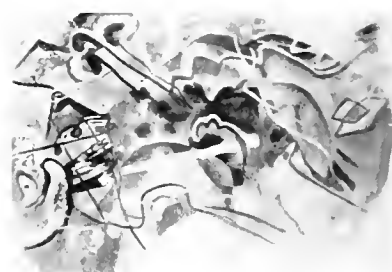
243 VASILY KANDINSKY  
Great Fugue (1913)  
Oil. 50½ x 50½

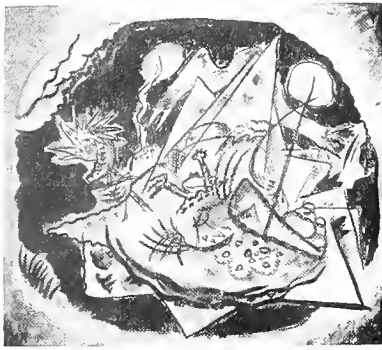


244 VASILY KANDINSKY  
Light Picture (1913)  
Oil on canvas. 30¾ x 39¼



245 VASILY KANDINSKY  
The White Edge (1913)  
Oil on canvas. 55 x 75½

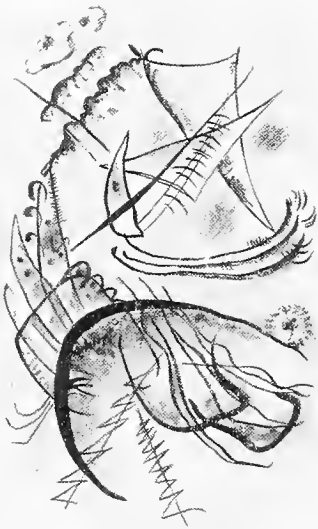




246 VASILY KANDINSKY  
(1917)  
Watercolor. 10 x 11



247 VASILY KANDINSKY  
Lyrical Invention (1918)  
Tempera and Chinese ink. 10 $\frac{1}{8}$  x 13 $\frac{1}{2}$



248 VASILY KANDINSKY  
Light Top Heavy (No. 22, 1918)  
Watercolor. 12 $\frac{1}{2}$  x 8



249 VASILY KANDINSKY  
(1918)  
Watercolor. 7 $\frac{1}{2}$  x 18



250 VASILY KANDINSKY  
(1918)  
Watercolor. 9 $\frac{3}{8}$  x 13 $\frac{1}{2}$

251 VASILY KANDINSKY  
No. 4 (1919)  
Pen drawing. 13 x 9



252 VASILY KANDINSKY  
(1922)  
Watercolor. 17<sup>3</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>8</sub>



253 VASILY KANDINSKY  
(1922)  
Watercolor. 17<sup>1</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>4</sub>

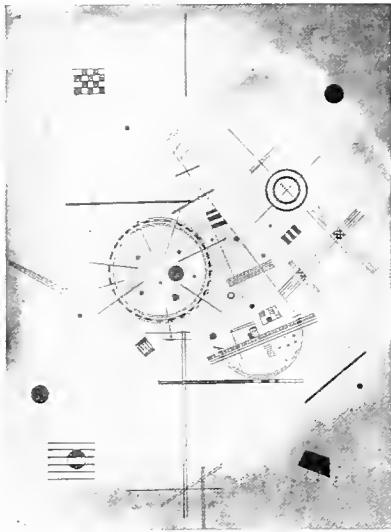


254 VASILY KANDINSKY  
No. 259 (1923)  
Oil. 37<sup>1</sup>/<sub>4</sub> x 36

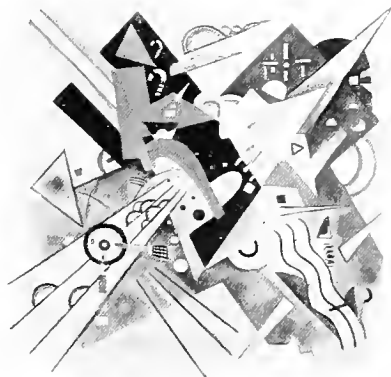




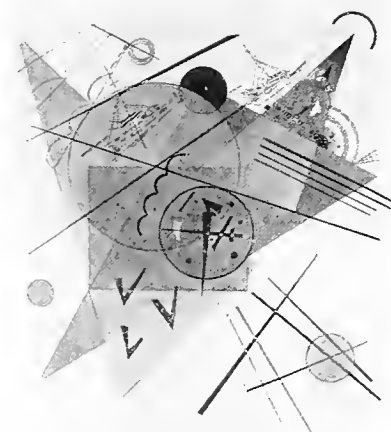
255 VASILY KANDINSKY  
Open Green (No. 263, 1923)  
Oil. 38½ x 38½



256 VASILY KANDINSKY  
Red in Blue (No. 100, 1923)  
Watercolor. 16 x 12

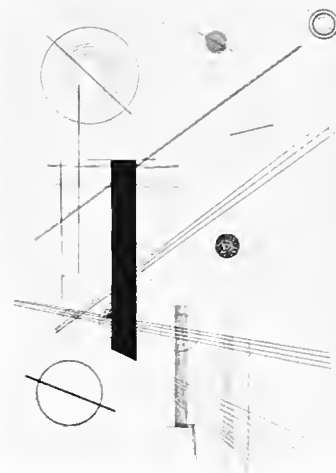


257 VASILY KANDINSKY  
Emphasized Corners (No. 247, 1923)  
Oil on canvas. 50¾ x 50¾



258 VASILY KANDINSKY  
Tramonta (No. 61, 1923)  
Watercolor. 18 x 15½

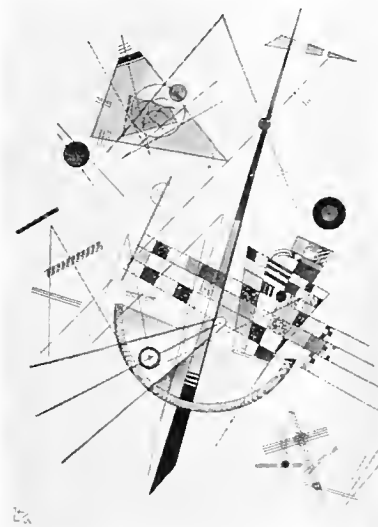
259 VASILY KANDINSKY  
(1923)  
Watercolor and ink. 16 x 12



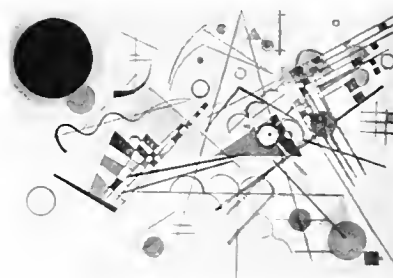
260 VASILY KANDINSKY  
White Point (No. 248, 1923)  
Oil. 36 x 28



261 VASILY KANDINSKY  
(1923)  
Watercolor and chinese ink. 14 $\frac{1}{8}$  x 9 $\frac{7}{8}$



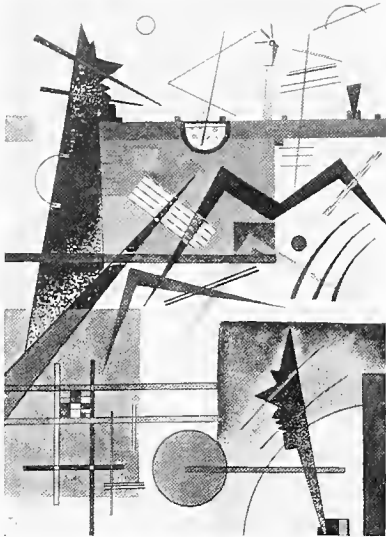
262 VASILY KANDINSKY  
Composition 8 (No. 260, 1923)  
Oil on canvas. 54 $\frac{1}{2}$  x 78 $\frac{1}{2}$



SEE PLATE ON PAGE 69

SEE PLATE ON PAGE 71

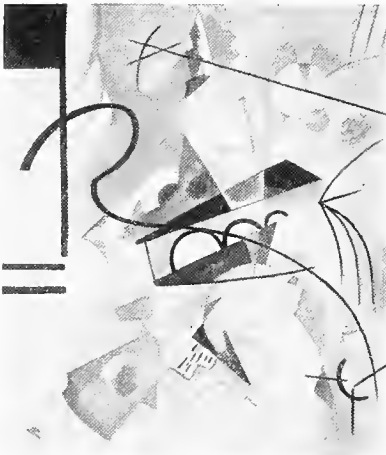
SEE PLATE ON PAGE 67



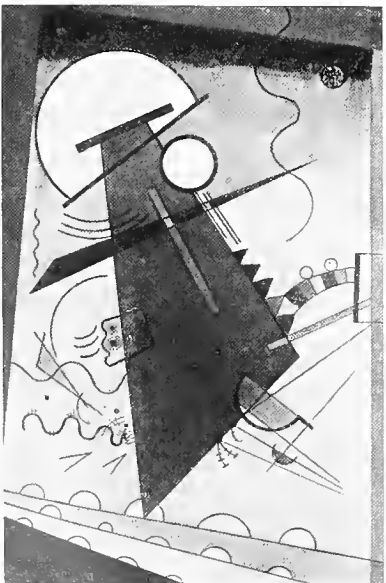
263 VASILY KANDINSKY  
One Center (1924)  
Oil. 54½ x 38½

264 VASILY KANDINSKY  
Yellow Surrounding (No. 269, 1924)  
Oil. 39 x 38

265 VASILY KANDINSKY  
Above and Left (1925)  
Oil. 27¼ x 19½



266 VASILY KANDINSKY  
(1924)  
Watercolor and chinese ink. 13½ x 9⅞



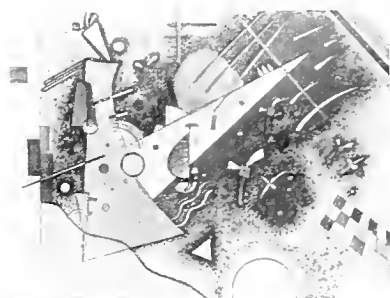
267 VASILY KANDINSKY  
Lighter (No. 272, 1924)  
Oil. 27 x 23

268 VASILY KANDINSKY  
Beige Gray (No. 165, 1924)  
Watercolor. 13⅞ x 9

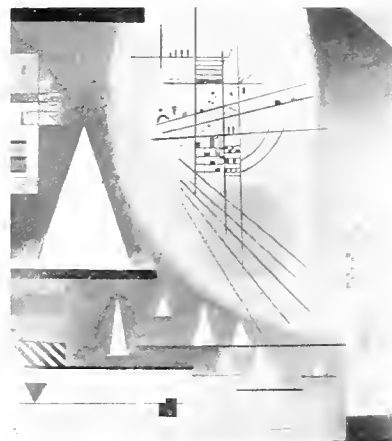
269 VASILY KANDINSKY  
On Violet (No. 149, 1924)  
Watercolor. 13½ x 9



270 VASILY KANDINSKY  
Composition (1924)  
Watercolor

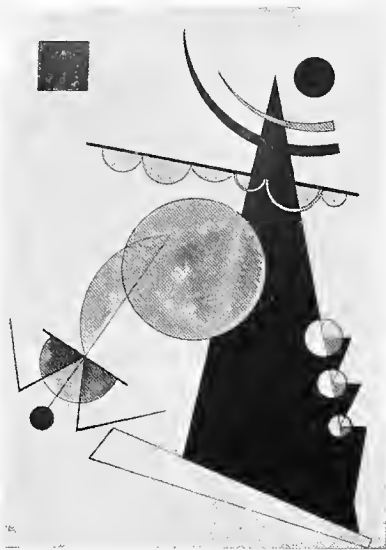


271 VASILY KANDINSKY  
No. 278 (1924)  
Oil. 21½ x 19

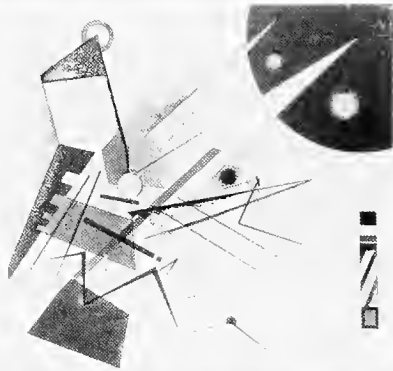


272 VASILY KANDINSKY  
Black Circle (No. 161, 1924)  
Watercolor. 18¼ x 13

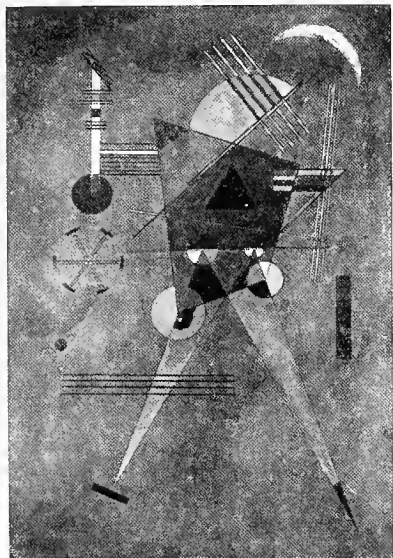




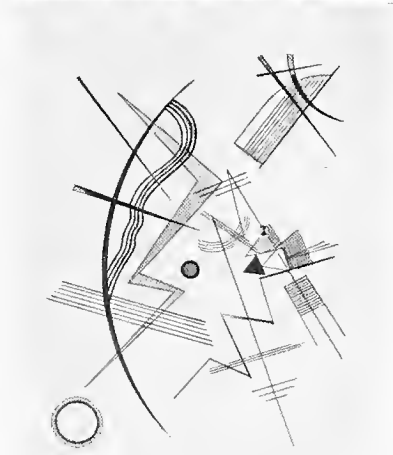
273 VASILY KANDINSKY  
Light Unity (No. 308, 1925)  
Oil on Cardboard. 27½ x 19½



274 VASILY KANDINSKY  
Stiff Pointed Round (1924)  
Watercolor. 14 x 14½



275 VASILY KANDINSKY  
Black Triangle (No. 320, 1925)  
Oil. 30½ x 21



276 VASILY KANDINSKY  
Orange Streak (1925)  
Hand Colored Lithograph. 18 x 14



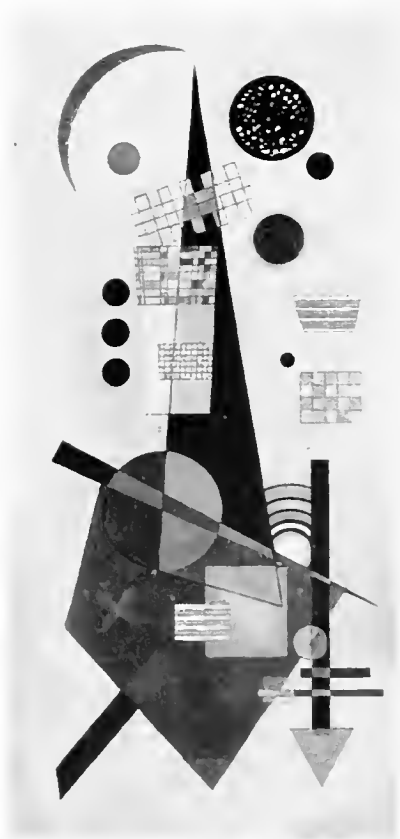
277 VASILY KANDINSKY  
Green Split (No. 302, 1925)  
Oil. 27½ x 19½

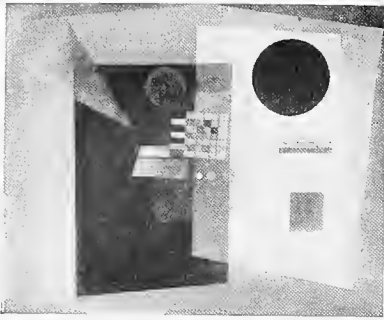


278 VASILY KANDINSKY  
Round (No. 368, 1926)  
Oil. 20 x 18½

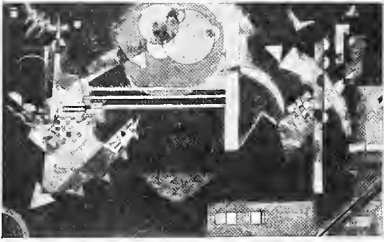


279 VASILY KANDINSKY  
Extended (No. 333, 1926)  
Oil. 37 x 17½

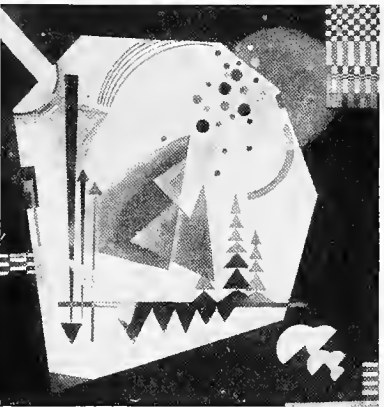




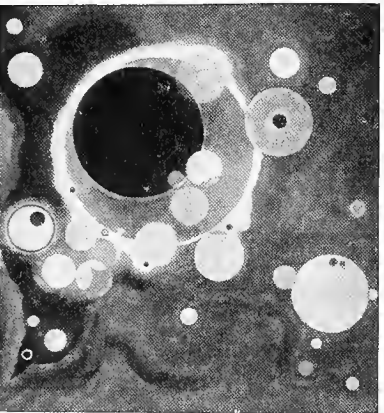
280 VASILY KANDINSKY  
Confirming (No. 355, 1926)  
Oil on canvas. 17 $\frac{3}{4}$  x 21



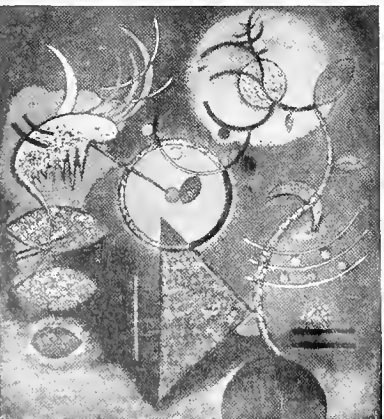
281 VASILY KANDINSKY  
Pointed Accents (No. 342, 1926)  
Oil on canvas. 30 $\frac{3}{4}$  x 49



282 VASILY KANDINSKY  
Sounds (No. 343, 1926)  
Oil. 23 $\frac{1}{8}$  x 23 $\frac{1}{8}$

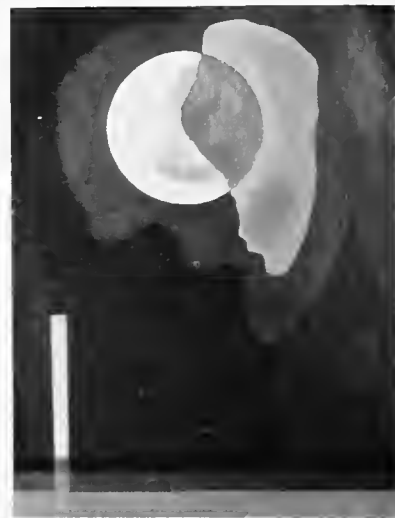


283 VASILY KANDINSKY  
Some Circles (1926)  
Oil. 55 $\frac{1}{8}$  x 55 $\frac{1}{8}$

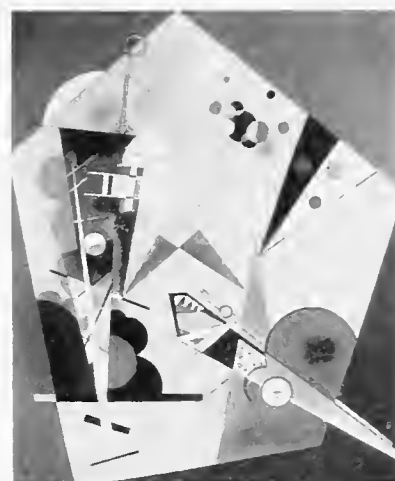


284 VASILY KANDINSKY  
Calm (No. 357, 1926)  
Oil. 19 $\frac{5}{8}$  x 18 $\frac{1}{8}$

285 VASILY KANDINSKY  
Yellow Circle (No. 335, 1926)  
Oil. 27 x 19



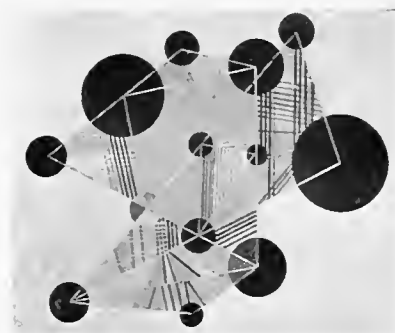
286 VASILY KANDINSKY  
Tension in Red (1926)  
Watercolor. 25¼ x 20½



287 VASILY KANDINSKY  
Delicate Joy (1927)  
Watercolor. 8 x 7¼

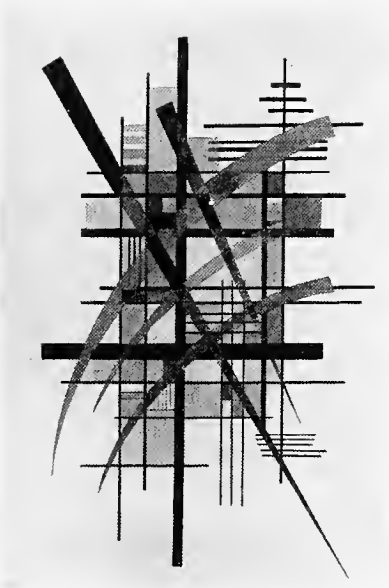


288 VASILY KANDINSKY  
Floating (No. 395, 1927)  
Oil on cardboard. 15¾ x 18⅞

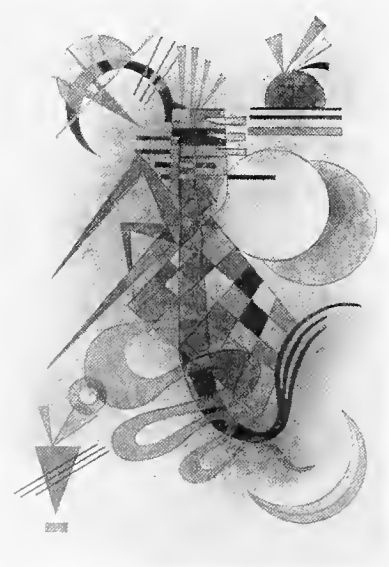




289 VASILY KANDINSKY  
Green Sigh (No. 207, 1927)  
Watercolor. 19 x 12½

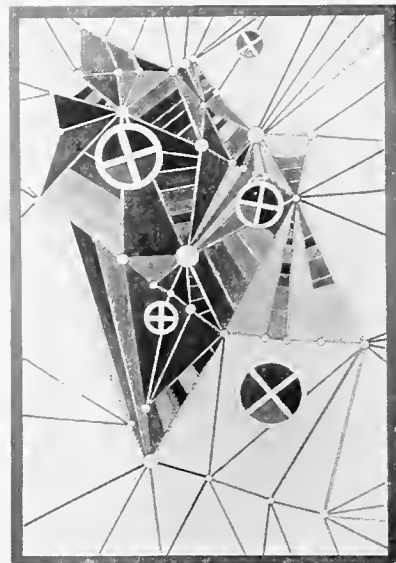


290 VASILY KANDINSKY  
Sign with Accompaniment (1927)  
Oil. 31 x 20½

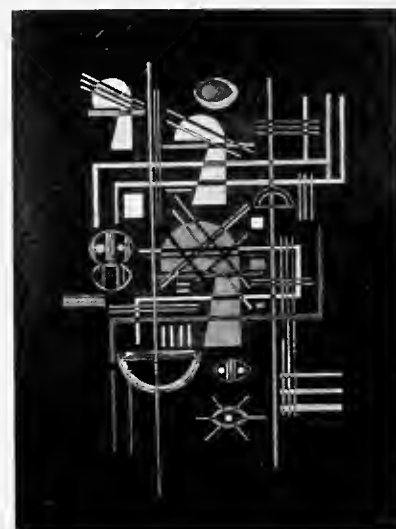


291 VASILY KANDINSKY  
Hard but Soft (No. 220, 1927)  
Watercolor. 17 x 12½

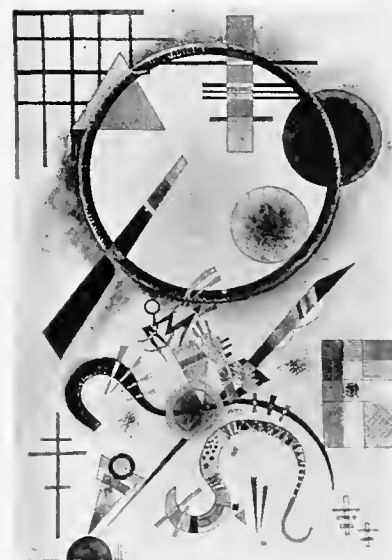
292 VASILY KANDINSKY  
In the Net (No. 246, 1927)  
Watercolor. 19 x 12½

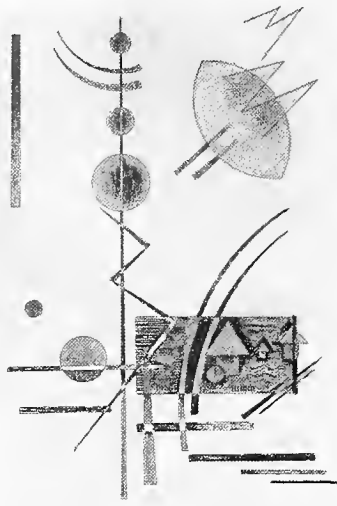


293 VASILY KANDINSKY  
Mild Heart (1927)  
Oil. 19½ x 14½

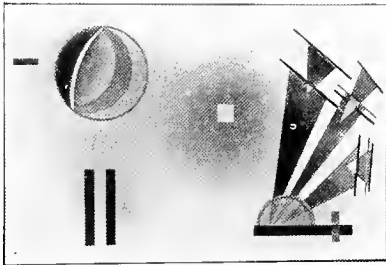


294 VASILY KANDINSKY  
No. 225 (1927)  
Watercolor. 19 x 12½

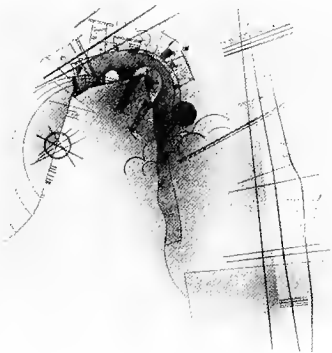




295 VASILY KANDINSKY  
Ink drawing. (1927)  
14 x 9¾



296 VASILY KANDINSKY  
Small Square (No. 250, 1928)  
Watercolor. 12½ x 19

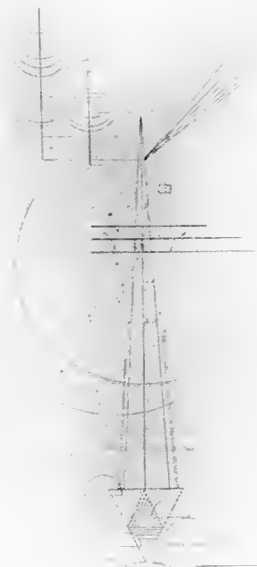


297 VASILY KANDINSKY  
Glowing Up (No. 327, 1928)  
Watercolor and Chinese ink. 18 x 19¼



298 VASILY KANDINSKY  
Scherza (No. 213, 1927)  
Watercolor. 13½ x 9½

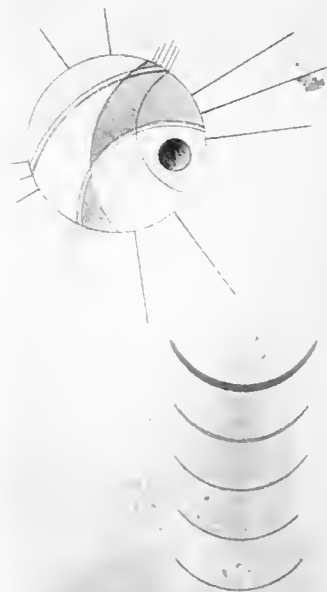
299 VASILY KANDINSKY  
Delicacy in Green (No. 295, 1928)  
Watercolor. 20½ x 11

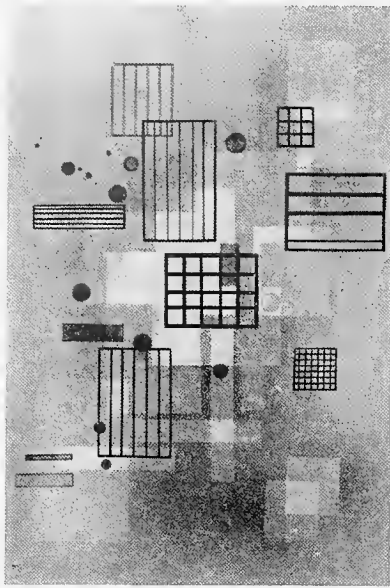


300 VASILY KANDINSKY  
Quiet (No. 417, 1928)  
Oil. 20 x 30½

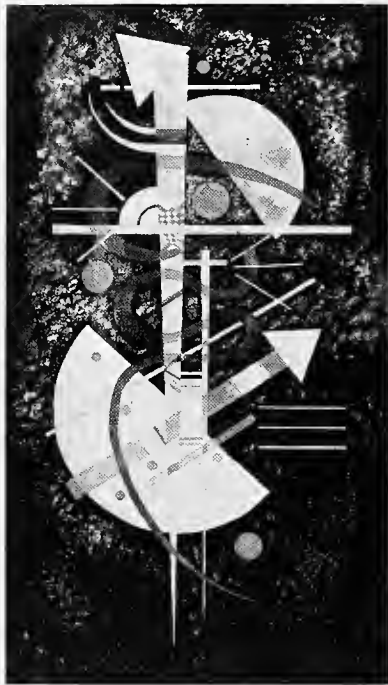


301 VASILY KANDINSKY  
Echo (No. 296, 1928)  
Watercolor. 18½ x 9½

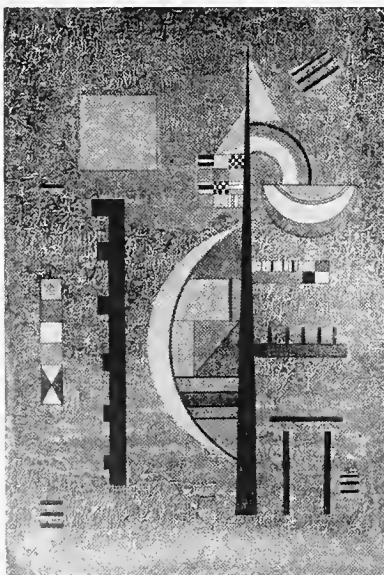




302 VASILY KANDINSKY  
Topping (1928)  
Watercolor. 19 $\frac{1}{8}$  x 12 $\frac{3}{8}$



303 VASILY KANDINSKY  
Red Staff (No. 121, 1928)  
Oil. 36 x 20



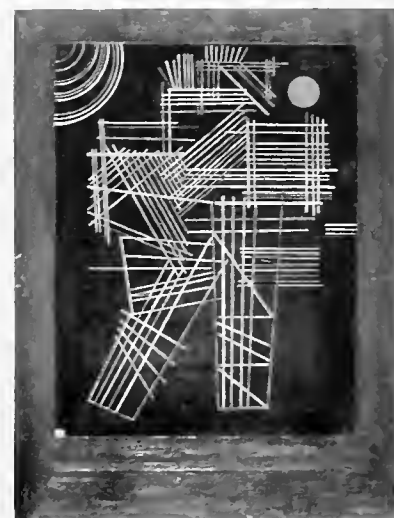
304 VASILY KANDINSKY  
Ripped (No. 262, 1928)  
Oil. 19 x 12 $\frac{1}{2}$



305 VASILY KANDINSKY  
Triangle (No. 162, 1928)  
Watercolor. 13 x 19



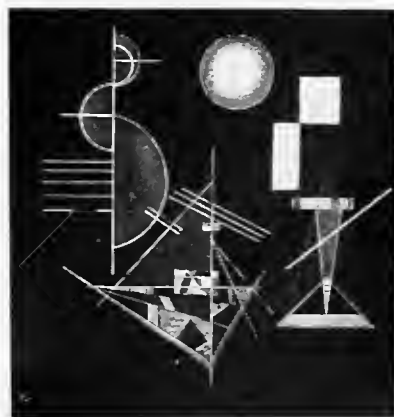
306 VASILY KANDINSKY  
Colored Sticks (1928)  
Watercolor. 16 x 12



307 VASILY KANDINSKY  
Gone (1928)  
Watercolor. 18 x 15

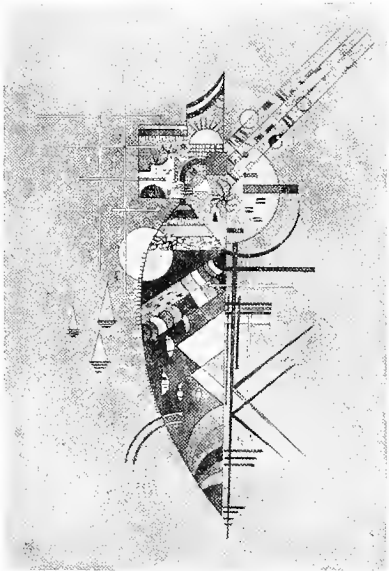


308 VASILY KANDINSKY  
Light and Heavy (No. 457, 1929)  
Oil. 19¼ x 19¼

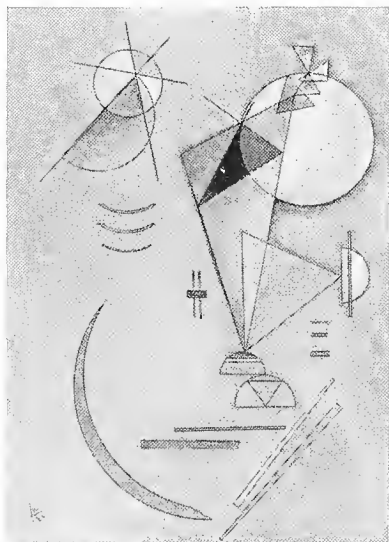




309 VASILY KANDINSKY  
Decided Points (No. 463, 1929)  
Oil. 27 x 13

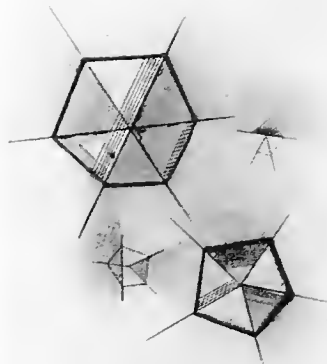


310 VASILY KANDINSKY  
Dull Violet (1927)  
Watercolor. 19 x 12 $\frac{3}{4}$

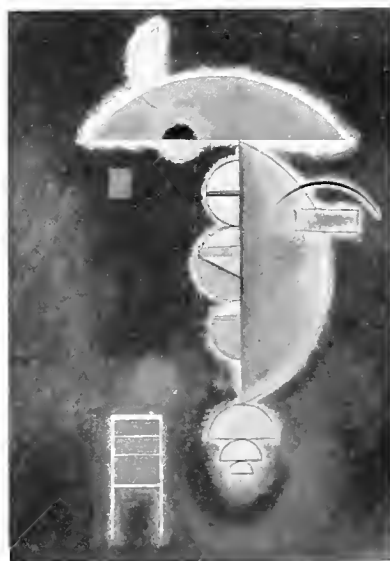


311 VASILY KANDINSKY  
No. 456 (1929)  
Oil on cardboard. 13 $\frac{1}{4}$  x 9 $\frac{1}{4}$

312 VASILY KANDINSKY  
Cold Speed (No. 349, 1929)  
Watercolor. 20 x 9½

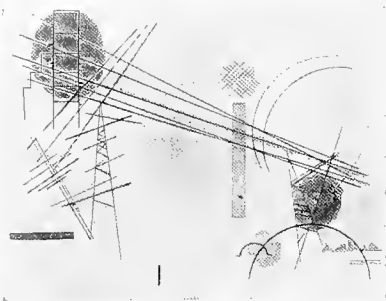


313 VASILY KANDINSKY  
Oppressed (No. 471, 1929)  
Oil. 27 x 19

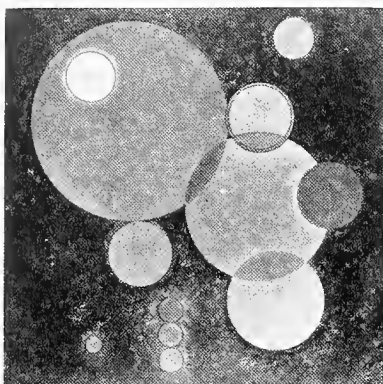


314 VASILY KANDINSKY  
Yellow Center (1929)  
Oil. 18 x 15

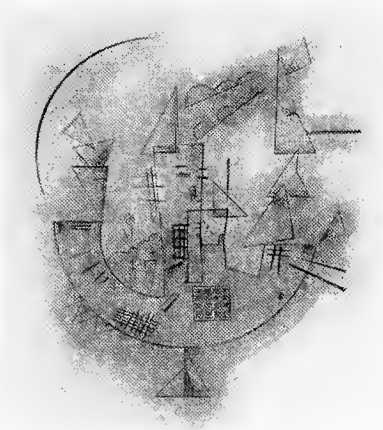




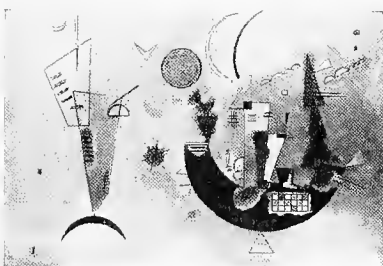
315 VASILY KANDINSKY  
Light Blue (No. 443, 1929)  
Oil on canvas. 20¾ x 26¼



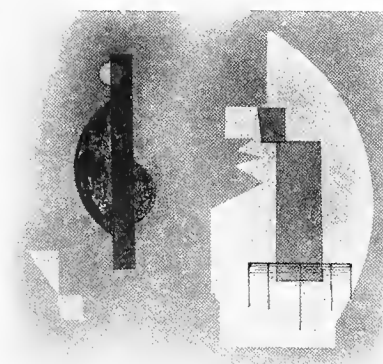
316 VASILY KANDINSKY  
Circles in Brown (No. 477, 1929)  
Oil. 19 x 19



317 VASILY KANDINSKY  
Carrying Round (No. 346, 1929)  
Watercolor. 19 x 17

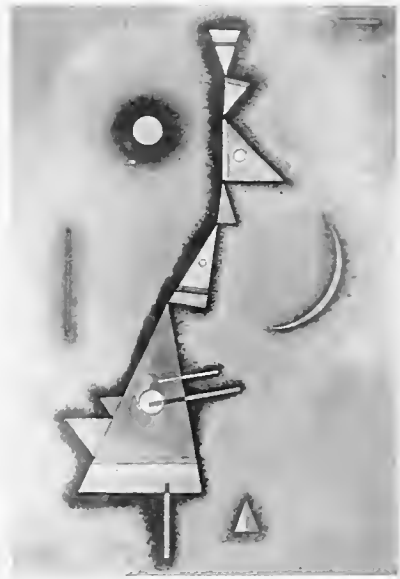


318 VASILY KANDINSKY  
For and Against (No. 461, 1929)  
Oil. 13¾ x 19¼



319 VASILY KANDINSKY  
Strange (1929)  
Watercolor. 13 x 13

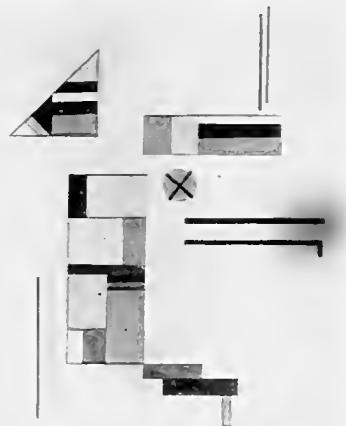
320 VASILY KANDINSKY  
Hard Soft (No. 474, 1929)  
Oil. 27 x 18¾



321 VASILY KANDINSKY  
Heated (No. 375, 1930)  
Watercolor. 10½ x 20½

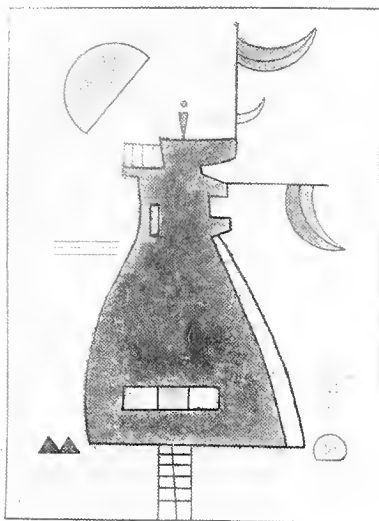


322 VASILY KANDINSKY  
Hard Soft (No. 390, 1930)  
Watercolor. 19½ x 16½

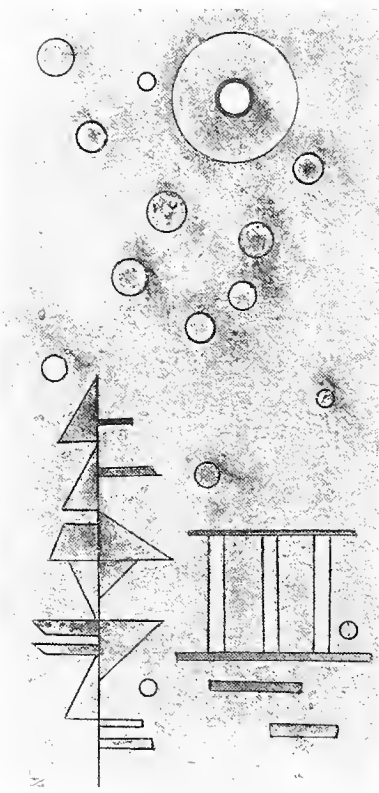


323 VASILY KANDINSKY  
White Scar (No. 530, 1930)  
Oil. 27 x 19

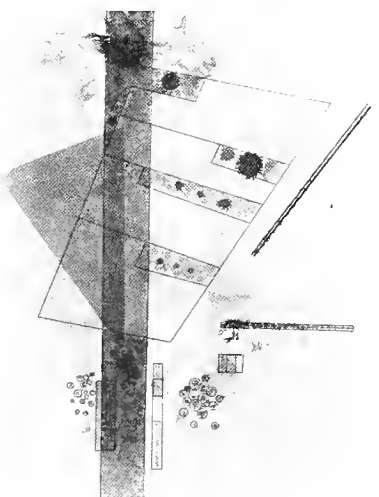




324 VASILY KANDINSKY  
Scherzo (1930)  
Watercolor. 8½ x 6



325 VASILY KANDINSKY  
Hardly (No. 492, 1930)  
Tempera on plaster. 13 x 6¼

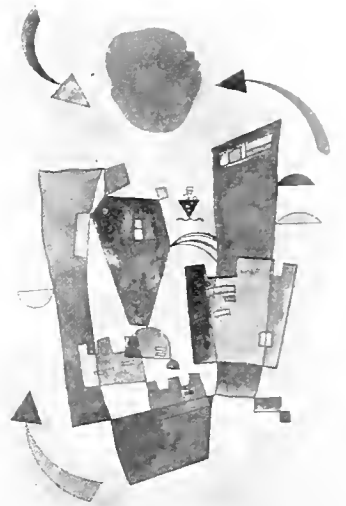


326 VASILY KANDINSKY  
Long Stripe (1930)  
Watercolor. 20 x 15½

327 VASILY KANDINSKY  
Thick Heavy (No. 385, 1930)  
Watercolor. 18 x 12

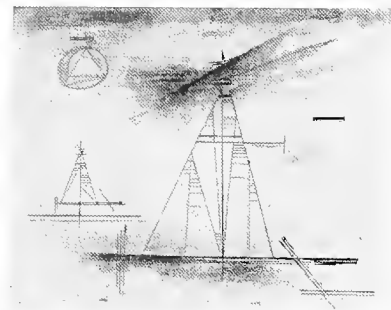


328 VASILY KANDINSKY  
Three Arrows (1931)  
Watercolor. 18¾ x 12½

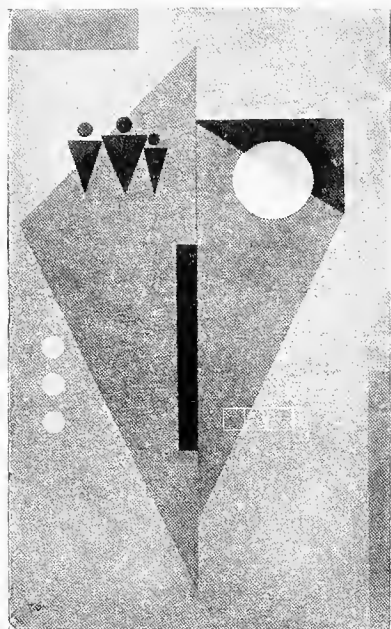


329 VASILY KANDINSKY  
No. 2 (1931)  
Watercolor. 19 x 10

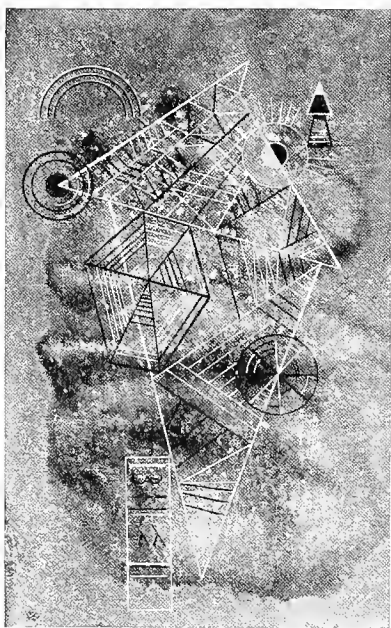




330 VASILY KANDINSKY  
Light Blue (1931)  
Watercolor. 15 x 18½



331 VASILY KANDINSKY  
Dreamlike (1932)  
Watercolor. 20¾ x 12½



332 VASILY KANDINSKY  
Green on Green (1932)  
Watercolor. 20½ x 12½

SEE PLATE ON PAGE 63

333 VASILY KANDINSKY  
Pointed and Round (No. 293, 1935)  
Oil on cardboard. 27½ x 19¾



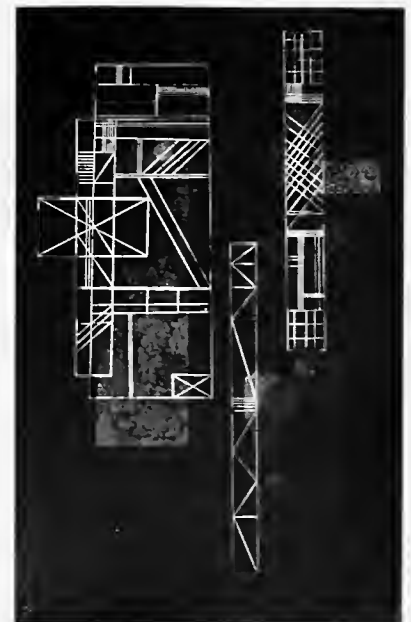
334 VASILY KANDINSKY  
Violet and Orange (1935)  
Oil. 35 x 46

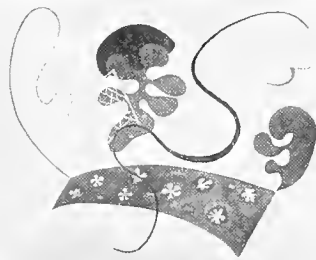


335 VASILY KANDINSKY  
Little Balls (No. 555, 1935)  
Watercolor. 18 x 9



336 VASILY KANDINSKY  
Grill (1935)  
Tempera. 20 x 12½

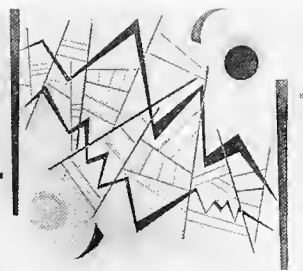




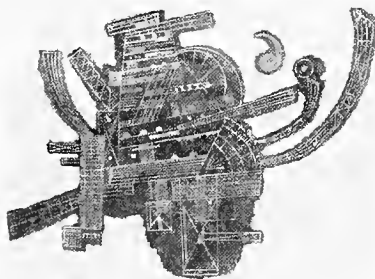
337 VASILY KANDINSKY  
Voltage (No. 612, 1935)  
Oil with sand on canvas. 32 x 39



338 VASILY KANDINSKY  
Accompanied Contrasts (No. 613, 1935)  
Oil with sand on canvas. 38¼ x 64



339 VASILY KANDINSKY  
Two Circles (1935)  
Oil. 28½ x 35



340 VASILY KANDINSKY  
Green Accent (No. 623, 1935)  
Oil. 32 x 39½



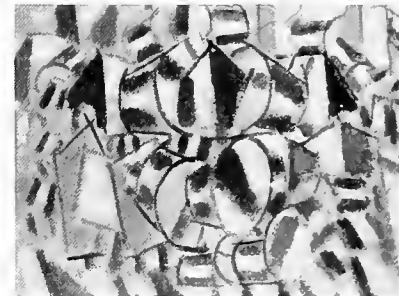
341 VASILY KANDINSKY  
Horizontal Variations (No. 567, 1936)  
Watercolor. 11½ x 19¼

342 VASILY KANDINSKY  
Rigid and Bent (1936)  
Oil. 45 x 64

SEE PLATE ON PAGE 61



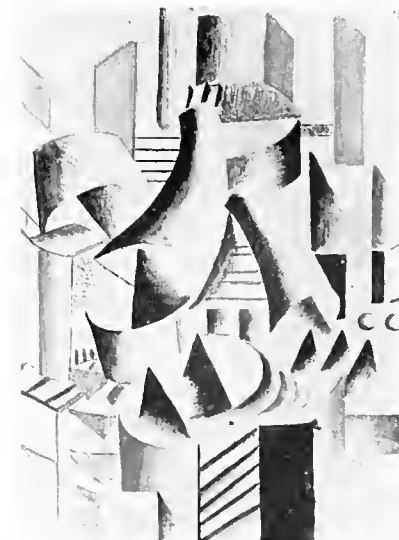
343 PAUL KLEE  
Inscription (1926)  
Watercolor and chinese ink. 8¼ x 5¾



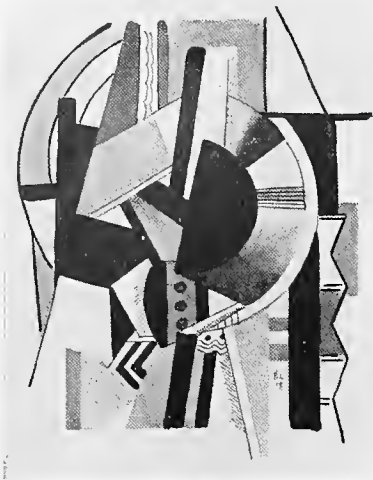
344 FERNAND LEGER  
Variations of Forms (1913)  
Oil. 17½ x 23½



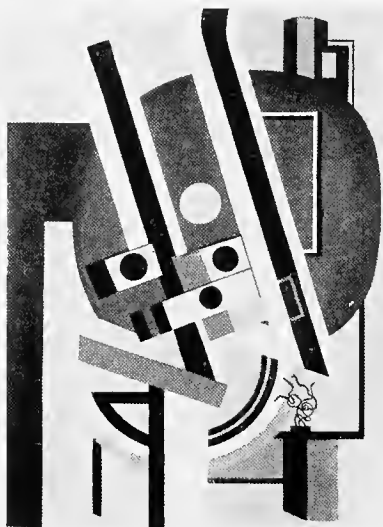
345 FERNAND LEGER  
Variation of Form (1913)  
Oil. 38 x 49



346 FERNAND LEGER  
Fugue Composition (1918)  
Watercolor. 13 x 9½



347 FERNAND LEGER  
Fugue (1919)  
Watercolor. 11 x 9½

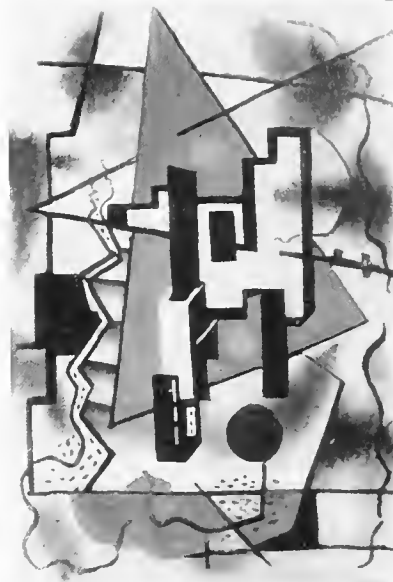


348 FERNAND LEGER  
Composition (1925)  
Oil on canvas. 50½ x 37½



349 FERNAND LEGER  
Composition (1926)  
Watercolor. 11 x 4¾

350 FERNAND LEGER  
Red Triangle (1929)  
Oil. 36 x 23½



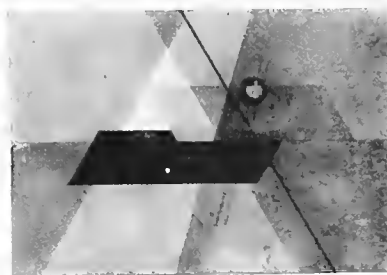
351 FERNAND LEGER  
Cross (1930)  
Watercolor. 13¾ x 16½



352 FERNAND LEGER  
Composition (1937)  
Oil. 21 x 25



353 LADISLAUS MOHOLY-NAGY  
Paint (1927)  
Watercolor and chinese ink. 11 x 15½





354 LADISLAUS MOHOLY-NAGY  
T 1 (1926)  
Oil on bakelite. 58½ x 17



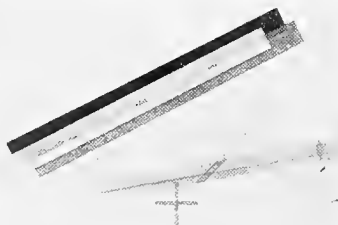
355 LADISLAUS MOHOLY-NAGY  
Tp 3 (1930)  
Oil on bakelite. 5½ x 11¼



356 LADISLAUS MOHOLY-NAGY  
Tp 1 (1930)  
Oil on bakelite. 24 x 56¾

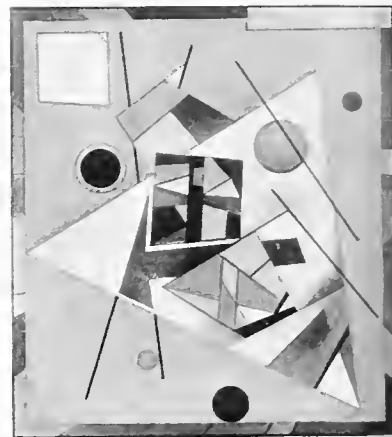


357 LADISLAUS MOHOLY-NAGY  
Tp 2 (1930)  
Oil on bakelite. 24 x 56¾



358 LADISLAUS MOHOLY-NAGY  
Construction 1280  
Watercolor. 13½ x 20

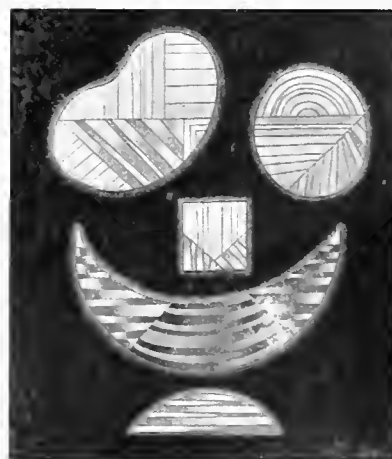
359 OTTO NEBEL  
Triangle (1927)  
Watercolor. 10 x 8

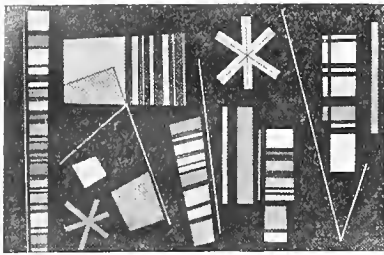


360 OTTO NEBEL  
Opus N. 450 (1935-1938)  
Oil. 55 x 23½



361 OTTO NEBEL  
Quintetto (1934)  
Tempera. 15 x 12½

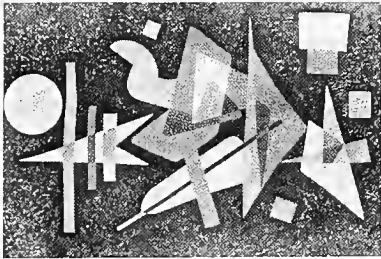




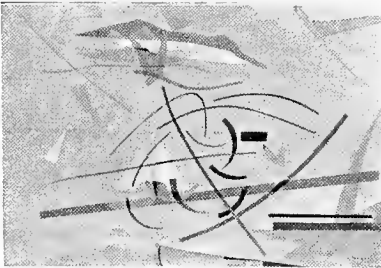
362 OTTO NEBEL  
Nobile (1936)  
Watercolor. 15 x 12½



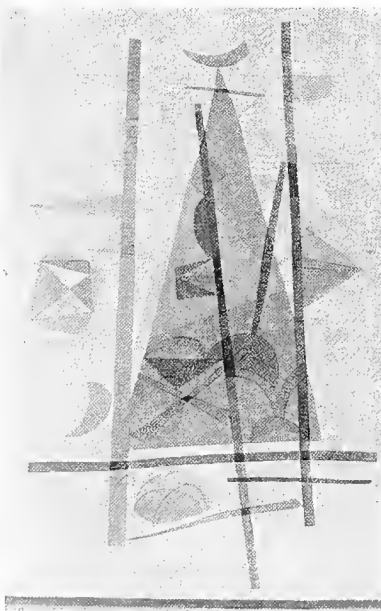
363 OTTO NEBEL  
Arietta (1936)  
Watercolor. 15 x 12½



364 OTTO NEBEL  
Warm (1937)  
Tempera. 16 x 10



365 OTTO NEBEL  
Avanti (1937)  
Tempera. 13 x 19½



366 OTTO NEBEL  
In Between (1937)  
Tempera. 17½ x 11¼



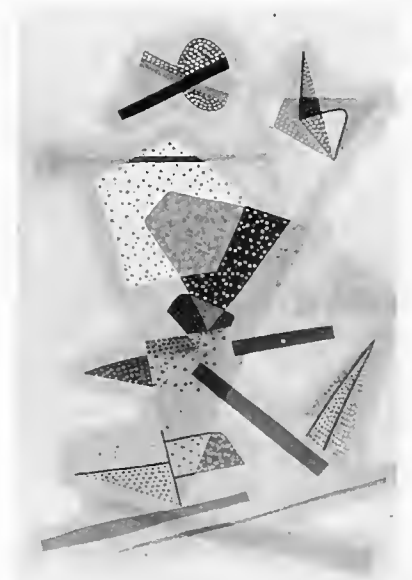
367 OTTO NEBEL  
Scherzando Fiorentino (1937)  
Tempero. 19½ x 13½



368 OTTO NEBEL  
Dreamlike (1937)  
Tempera. 16½ x 10¾



369 OTTO NEBEL  
Swinging (1937)  
Tempera. 16½ x 10

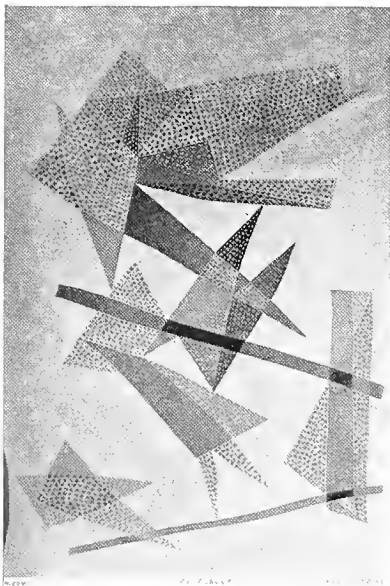




370 OTTO NEBEL  
Beginnings (1937)  
Watercolor. 12 x 8½



371 OTTO NEBEL  
Cross (1937)  
Watercolor. 12 x 5½



372 OTTO NEBEL  
Lifted (1937)  
Tempera. 15½ x 10½

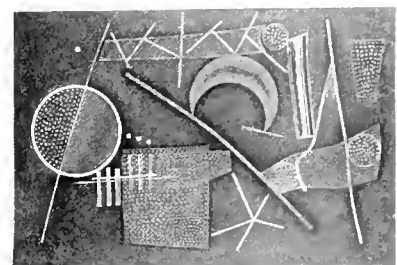
373 OTTO NEBEL  
Subdued (1937)  
Tempera. 16 x 11½



374 OTTO NEBEL  
Enfolded (1937)  
Watercolor. 10 x 16



375 OTTO NEBEL  
Sonora (1937-1938)  
Tempera. 11 x 16

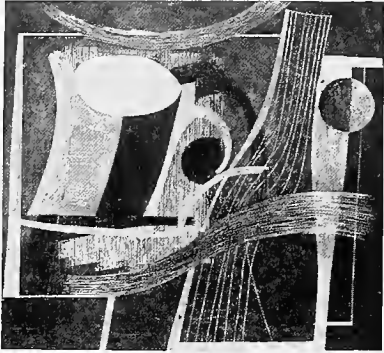


376 OTTO NEBEL  
Happy (No. 495, 1937-1938)  
Oil. 39¼ x 17½

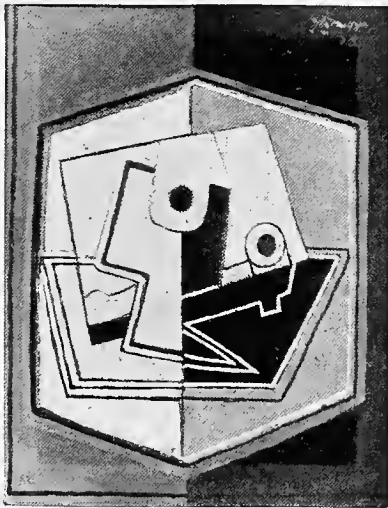




377 BEN NICHOLSON  
Composition (1934)  
Synthetic board. 6¼ x 10



378 BEN NICHOLSON  
(1932)  
Oil on wood. 10 x 11

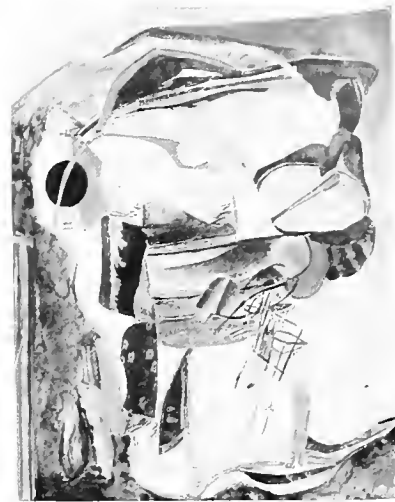


379 PABLO PICASSO  
Composition (1918)  
Oil. 13½ x 10½

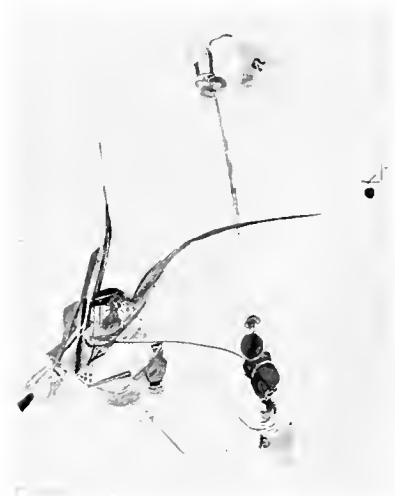


380 HILLA REBAY  
Composition (1915)  
Oil. 52 x 39

381 HILLA REBAY  
Improvisation (1922)  
Paperplastic with watercolor.  $11\frac{3}{8} \times 8\frac{3}{4}$



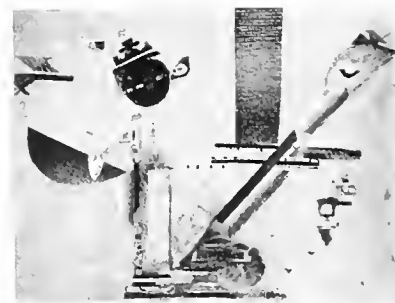
382 HILLA REBAY  
Scherzo (1924)  
Paperplastic with watercolor.  $11\frac{1}{8} \times 8\frac{3}{4}$



383 HILLA REBAY  
Con Brio (1931)  
Watercolor.  $9\frac{3}{8} \times 8\frac{3}{8}$

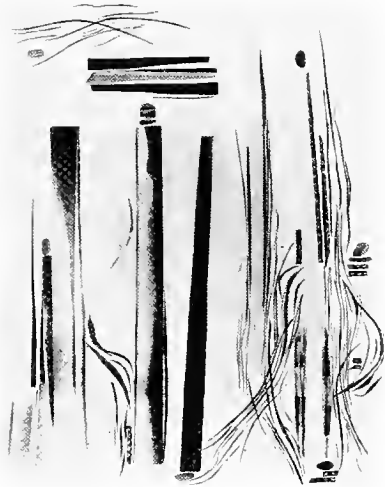


384 HILLA REBAY  
Fugue (1932)  
Paperplastic.  $8 \times 5$

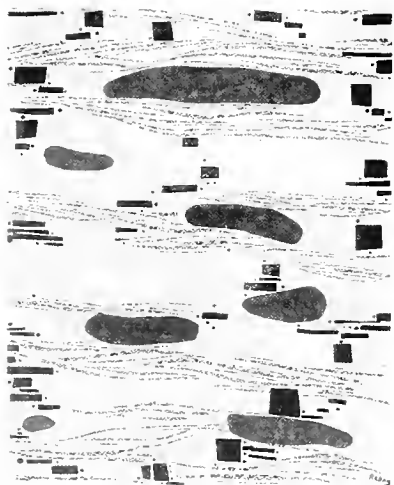




385 HILLA REBAY  
Erect (1937)  
Paperplastic. 17 x 13½

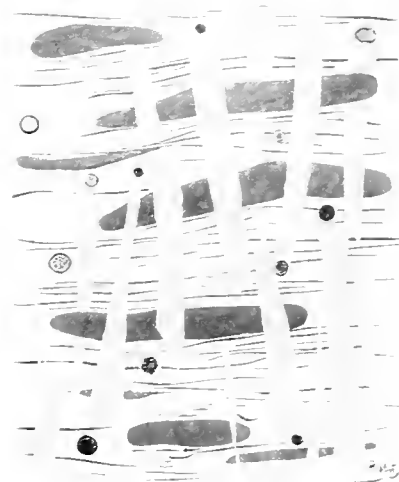


386 HILLA REBAY  
Upward (1938)  
Paperplastic. 17½ x 13½

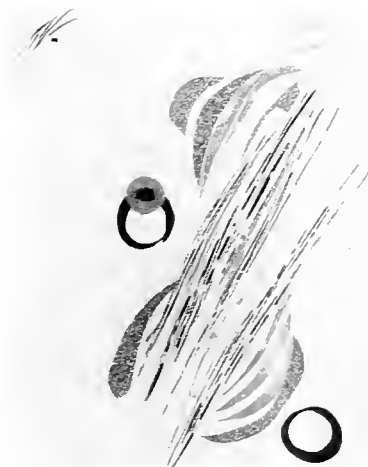


387 HILLA REBAY  
Floating (1939)  
Paperplastic. 17¼ x 13½

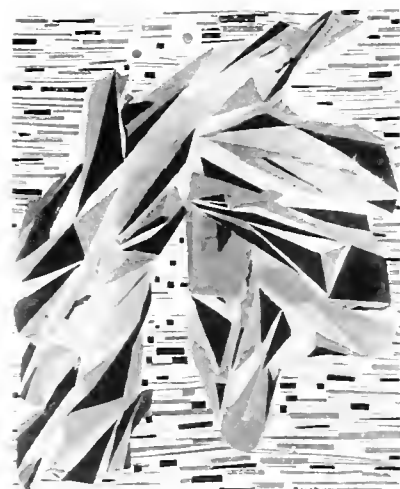
388 HILLA REBAY  
Distant (1939)  
Paperplastic 17¼ x 13½

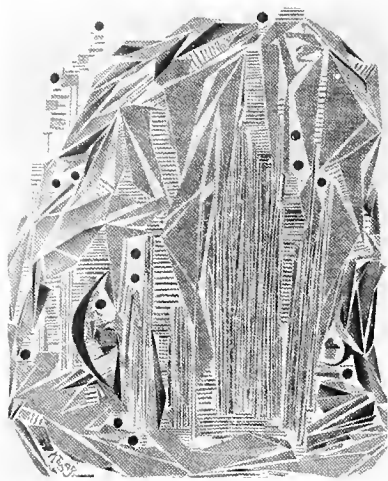


389 HILLA REBAY  
Two Rings (1939)  
Paperplastic 17¼ x 13½



390 HILLA REBAY  
Gray in Gray (1939)  
Paperplastic 17¼ x 13½





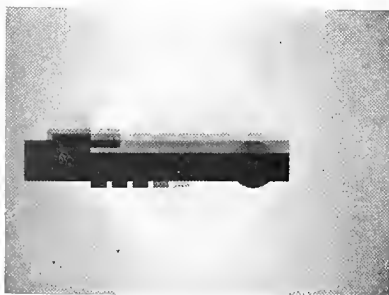
391 HILLA REBAY  
Intensity (1939)  
Paperplastic. 17¼ x 13½



392 HILLA REBAY  
Lyrical Invention (1939)  
Paperplastic. 17¼ x 13½



393 HILLA REBAY  
Counter Fugue (1939)  
Paperplastic. 17¼ x 13½



394 W. SHWAB  
Construction 2 (1928)  
Oil. 23 x 31½



395 W. SHWAB  
Construction (1928)  
Oil. 19¾ x 35¼



396 W. SHWAB  
Construction 3 (1928)  
Oil. 23¾ x 36



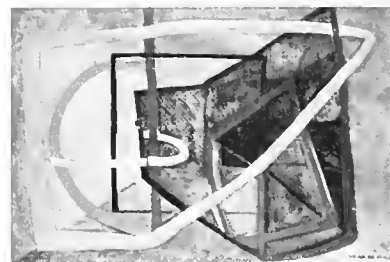
397 W. SHWAB  
Construction II (1928)  
Oil. 21 x 31¾

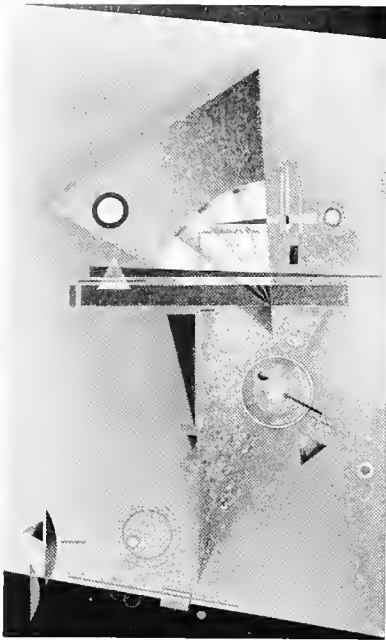


398 KURT SCHWITTERS  
Merzbild 49A (1922)  
Oil painted construction. 16¾ x 12



399 VIEIRA DA SILVA  
Composition (1936)  
Oil. 41 x 64

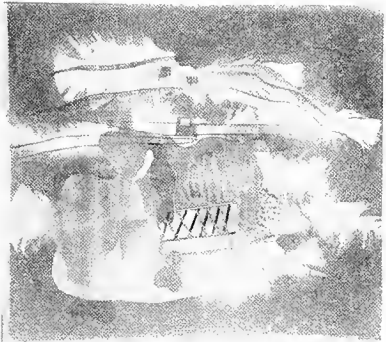




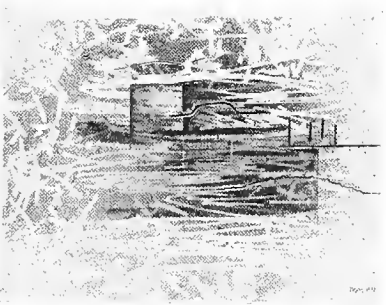
400 ROLPH SCARLETT  
Composition (1938-1939)  
Oil. 53 x 31



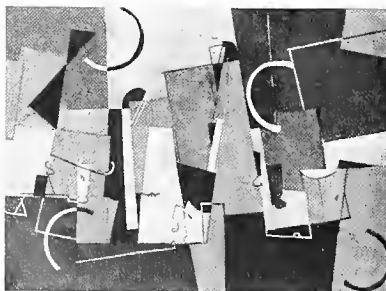
401 STYRSKY  
(1927)  
Watercolor. 9½ x 16



402 STYRSKY  
(1927)  
Watercolor. 11½ x 13



403 TOYEN  
(1927)  
Watercolor. 10½ x 14

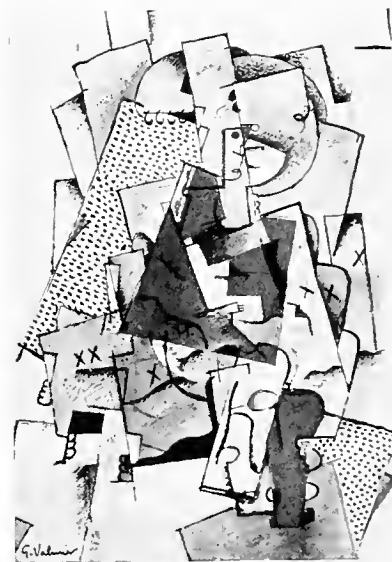


404 GEORGES VALMIER  
Fugue (1920)  
Watercolor. 5 x 6¾

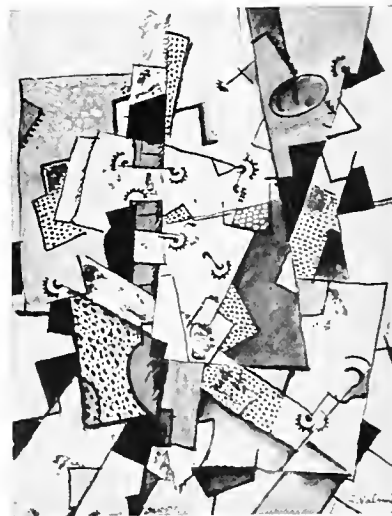
405 GEORGES VALMIER  
Composition (1919)  
Oil. 45 x 28



406 GEORGES VALMIER  
Fugue (1920)  
Watercolor. 5 x 4¾



407 GEORGES VALMIER  
Scherzo (1920)  
Watercolor. 5½ x 4





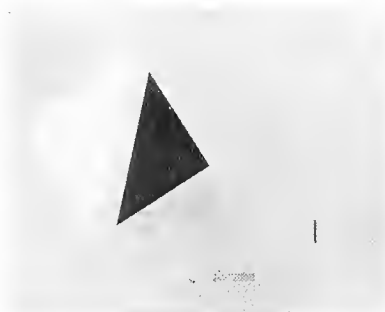
408 GEORGES VALMIER  
Improvisation (1922)  
Watercolor. 10 x 6¼



409 GEORGES VALMIER  
Fugue (1923)  
Oil. 45 x 28

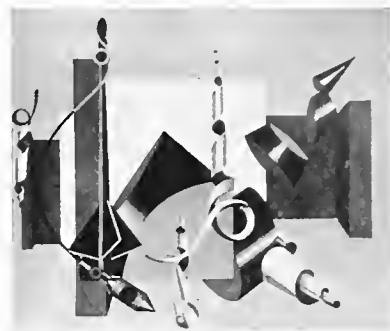


410 VORDEMBERGE-GILDEWART  
Composition 96 (1935)  
Oil. 28 x 37

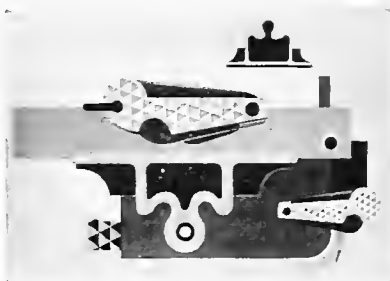


411 VORDEMBERGE-GILDEWART  
Composition 97 (1935)  
Oil. 28 x 37

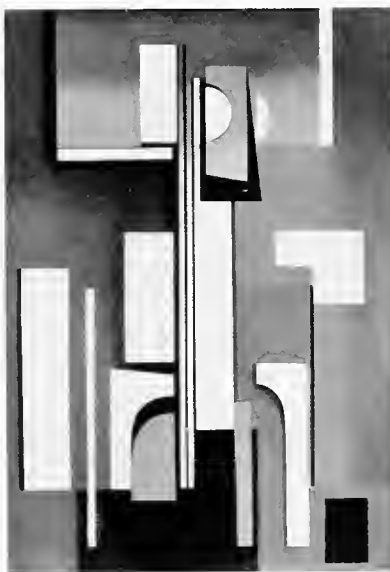
412 EDWARD WADSWORTH  
Composition (1930)  
Tempera.  $24\frac{5}{8}$  x  $39\frac{3}{4}$



413 EDWARD WADSWORTH  
Composition (1930)  
Tempera.  $24\frac{5}{8}$  x  $34\frac{5}{8}$



414 JEAN XCERON  
Composition 242 (1937)  
Oil.  $45\frac{3}{4}$  x  $31\frac{1}{8}$



415 JEAN XCERON  
Composition 226 (1937)  
Oil. 25 x  $21\frac{1}{4}$



Artists are listed alphabetically; paintings chronologically.

Non-objective paintings are numbered 1 to 415.

Drawings and paintings with objective departure are numbered from 416 to 725. They represent typical Impressionistic, Expressionistic, Cubistic and Abstract works which led up to Non-objectivity.

Titles have been translated as closely as possible.

Non-objective paintings are frequently neither titled nor numbered by the artists.

All Non-objective paintings have been reproduced.

The dimensions of the paintings are given in inches—height by length.

Biographies are listed after pictures.

The Foundation also owns a collection of Graphics.

LIST OF REPRESENTATIVE PAINTINGS AND DRAWINGS WITH AN OBJECT INDICATING  
THE HISTORICAL PROGRESS THROUGH IMPRESSIONISM, EXPRESSIONISM,  
CUBISM, ABSTRACTION TO NON-OBJECTIVE ART

THE FOUNDATION ALSO OWNS A COLLECTION OF GRAPHICS  
BY ARTISTS WHOSE BIOGRAPHIES ARE GIVEN

416 RUDOLF BAUER  
Star Gazers (1911)  
Drawing. 15 x 12½

417 RUDOLF BAUER  
Promenade (1909)  
Pastel. 20 x 13

418 RUDOLF BAUER  
Maneuvers (1910)  
Watercolor. 13 x 13

419 RUDOLF BAUER  
Commanding Officers (1910)  
Watercolor. 13 x 13

420 RUDOLF BAUER  
Football (1910)  
Ink and tempera. 19 x 13

421 RUDOLF BAUER  
Flower Offer  
Drawing. 18 x 11½

422 RUDOLF BAUER  
Skijoring  
Drawing. 18 x 11½

423 RUDOLF BAUER  
Tennis Player, Girl  
Drawing. 11 x 8½

424 RUDOLF BAUER  
Tennis Player, Boy  
Drawing. 11 x 8½

425 RUDOLF BAUER  
Interview  
Drawing. 18 x 12

426 RUDOLF BAUER  
Lovers  
Drawing. 18 x 12

427 RUDOLF BAUER  
Abstraction (1911)  
Drawing. 18 x 12

428 RUDOLF BAUER  
Woman Seated  
Drawing. 11½ x 9

429 RUDOLF BAUER  
Simplicity (1910)  
Pencil. 14½ x 10

430 RUDOLF BAUER  
Two Figures  
Pen and ink. 12 x 5½

431 RUDOLF BAUER  
Cubic Composition (1911)  
Pen and ink. 11¼ x 6¼

432 PIERRE BONNARD  
Dinner Table in Garden (1934)  
Oil. 49 x 52½

433 DAVID BURLIUK  
Futuristic Head (1908)  
Oil. 21 x 16

434 HEINRICH CAMPENDONK  
Saturday (1918)  
Watercolor. 16⅞ x 18⅞

435 MARC CHAGALL  
I and the Village (1911)  
Watercolor. 11¼ x 8¾

436 MARC CHAGALL  
Quarrel (1912)  
Watercolor. 11¼ x 8½

437 MARC CHAGALL  
Menageries (1912)  
Watercolor. 12¼ x 6½

438 MARC CHAGALL  
Paris through the Window (1913)  
Oil. 52¼ x 54¾

439 MARC CHAGALL  
The Beggar (1914)  
Watercolor. 17 x 10½

440 MARC CHAGALL  
The Remembrance (1914)  
Watercolor. 6½ x 13½

441 MARC CHAGALL  
Pleasure of Life (1914)  
Oil. 34 x 22

442 MARC CHAGALL  
The Tomb (1914)  
Etching and watercolor. 4 x 9

443 MARC CHAGALL  
Birthday (1915)  
Oil. 31½ x 31¾

## PAINTINGS WITH AN OBJECT

- 444 MARC CHAGALL  
Night (1917)  
Oil. 6 x 9
- 445 MARC CHAGALL  
Flying Carriage (1918)  
Watercolor. 7 x 9½
- 446 MARC CHAGALL  
The Green Violinist (1918)  
Oil. 77 x 42½
- 447 MARC CHAGALL  
The Dream (1920)  
Watercolor. 12½ x 17
- 448 MARC CHAGALL  
Family Portrait (1922)  
Watercolor. 8 x 10
- 449 MARC CHAGALL  
Festival (1922)  
Etching and watercolor. 10 x 7
- 450 MARC CHAGALL  
Love Pleasure (1925)  
Drawing. 10 x 12
- 451 MARC CHAGALL  
Circus (1927)  
Watercolor and ink. 12 x 10⅝
- 452 MARC CHAGALL  
The Pink Seat (1930)  
Oil. 28½ x 23
- 453 MARC CHAGALL  
In the Snow (1930)  
Watercolor. 13 x 9½
- 454 MARC CHAGALL  
Country Fete (1930-1932)  
Illustration for "The Fables of  
La Fontaine"  
Gouache. 19¼ x 24¾
- 455 MARC CHAGALL  
The Village Street (1931)  
Oil. 15 x 18
- 456 MARC CHAGALL  
My Native House (1935)  
Oil. 45½ x 34½
- 457 MARC CHAGALL  
The Lovers (1935-1936)  
Oil. 21½ x 15
- 458 MARC CHAGALL  
Celloplayer with Cat  
Watercolor. 15½ x 9½
- 459 MARC CHAGALL  
Soldier  
Oil. 25 x 18
- 460 MARC CHAGALL  
Village and Violinist  
Watercolor. 13½ x 16½
- 461 EUGENE DELACROIX  
Blacksmith  
Drawing. 9 x 6½
- 462 ROBERT DELAUNAY  
St. Severin (1909)  
Oil. 53 x 64
- 463 ROBERT DELAUNAY  
Eiffel Tower (1910)  
Oil. 77¾ x 53
- 464 ROBERT DELAUNAY  
The Town (1911)  
Oil. 57 x 44
- 464a ROBERT DELAUNAY  
Windows (1912)  
Oil. 21½ x 18
- 465 ROBERT DELAUNAY  
Red Eiffel Tower (1920)  
Oil. 66 x 30
- 466 LYONAL FEININGER  
West Deep (1932)  
Ink and watercolor. 11¼ x 17
- 467 LYONAL FEININGER  
Sardine Fisherman (1933)  
Watercolor. 11 x 9
- 468 LYONAL FEININGER  
Composition 1 (1933)  
Watercolor. 6 x 11
- 469 LYONAL FEININGER  
Fourmaster Schooner (1934)  
Watercolor. 24¼ x 15¾
- 470 LYONAL FEININGER  
Ship under Sail II (1935)  
Oil. 17 x 10½
- 471 EMIL FILLA  
The Table (1922)  
Oil. 17½ x 30½
- 472 PAUL GAUGUIN  
Phantasy  
Hand colored wood cut. 8 x 16
- 473 ALBERT GLEIZES  
Portrait of a Military Doctor (1914)  
Oil. 37 x 40
- 474 ALBERT GLEIZES  
Cubist Landscape (1912)  
Oil. 14 x 16½



## PAINTINGS WITH AN OBJECT

- 475 ALBERT GLEIZES  
Head in Landscape (1913)  
Etching. 6½ x 5¼
- 476 ALBERT GLEIZES  
Town and River (1913)  
Pencil drawing. 7¾ x 6½
- 477 ALBERT GLEIZES  
My Friend Theo (1914)  
Watercolor. 17½ x 13½
- 478 ALBERT GLEIZES  
Chal Post (1915)  
Oil. 39 x 29
- 479 ALBERT GLEIZES  
Flags (1915)  
Gouache. 39 x 29
- 480 ALBERT GLEIZES  
Musician (1915)  
Watercolor. 10 x 8
- 481 ALBERT GLEIZES  
Musician (1915)  
Oil.
- 482 ALBERT GLEIZES  
Wall Street (1915)  
Oil. 35 x 28
- 483 ALBERT GLEIZES  
Spanish Dancer (1916)  
Oil. 39¼ x 29¼
- 484 ALBERT GLEIZES  
Three Themes (1916)  
Tempera. 7⅞ x 5⅞
- 485 ALBERT GLEIZES  
Equilibrium Variations (1916)  
Oil. 37 x 47
- 486 ALBERT GLEIZES  
Barcelona (1916)  
Watercolor. 17 x 22
- 487 ALBERT GLEIZES  
Downtown New York (1916)  
Watercolor. 23 x 17
- 488 ALBERT GLEIZES  
Terrytown (1916)  
Watercolor. 23 x 17
- 489 ALBERT GLEIZES  
On Brooklyn Bridge (1917)  
Oil. 64 x 50½
- 490 ALBERT GLEIZES  
The Clown (1914-1917)  
Oil. 46 x 38
- 491 ALBERT GLEIZES  
Singer in Music Hall (1917)  
Oil. 40 x 30
- 492 ALBERT GLEIZES  
Here in Port (1917)  
Oil. 60 x 47
- 493 ALBERT GLEIZES  
Acrobats (1917)  
Oil. 47 x 38½
- 494 ALBERT GLEIZES  
Abstraction of Equestrian (1916)  
Oil. 39½ x 29¼
- 495 ALBERT GLEIZES  
Cubistic Landscape (1917)  
Drawing with watercolor.  
10¾ x 8½
- 496 ALBERT GLEIZES  
New York City (1919)  
Oil. 39 x 29
- 497 ALBERT GLEIZES  
The Dance (1920)  
Oil. 51 x 38½
- 498 ALBERT GLEIZES  
At the Seaside (1922)  
Gouache, 6 x 5
- 499 ALBERT GLEIZES  
Boulevard  
Tempera. 7½ x 6
- 500 ALBERT GLEIZES  
Pierrot (1938)  
Gouache, 12 x 8
- 501 VASILY KANDINSKY  
Landscape with a Tower (1909)  
Oil. 12½ x 17
- 502 VASILY KANDINSKY  
Winter Study with Church (1911)  
Oil. 17¼ x 12½
- 503 VASILY KANDINSKY  
Landscape (1911)  
Oil. 12½ x 17
- 504 VASILY KANDINSKY  
Landscape  
Oil. 25½ x 31½
- 505 VASILY KANDINSKY  
Blue Mountain  
Oil. 41 x 37½
- 506 PAUL KLEE  
Lightning (1920)  
Watercolor. 11½ x 7¾

## PAINTINGS WITH AN OBJECT

- |  |   |
|--|---|
| <p>507 PAUL KLEE<br/>Hut on Mountain (1922)<br/>Watercolor. 21½ x 18¼</p>                  | <p>523 FERNAND LEGER<br/>The Factories (1918)<br/>Oil. 26 x 20</p>                  |
| <p>508 PAUL KLEE<br/>Dance You Monster (1922)<br/>Oil. 15¾ x 11½</p>                       | <p>524 FERNAND LEGER<br/>The Sailor (1918)<br/>Oil. 17 x 21</p>                     |
| <p>509 PAUL KLEE<br/>Tropical Culture (1923)<br/>Watercolor. 19 x 8</p>                    | <p>525 FERNAND LEGER<br/>The Stove (1918)<br/>Oil. 23 x 19</p>                      |
| <p>510 PAUL KLEE<br/>Fixed Lightning (1924)<br/>Watercolor. 19 x 13</p>                    | <p>526 FERNAND LEGER<br/>Composition (1920)<br/>Watercolor. 7⅝ x 8⅝</p>             |
| <p>511 PAUL KLEE<br/>Tree Culture (1924)<br/>Watercolor. 19 x 13⅝</p>                      | <p>527 FRANZ MARC<br/>Black Wolves (1913)<br/>Watercolor. 17 x 14⅝</p>              |
| <p>512 PAUL KLEE<br/>Comedy (1926)<br/>Watercolor. 12½ x 18⅜</p>                           | <p>528 FRANZ MARC<br/>Donkeys (1913)<br/>Watercolor. 8½ x 6½</p>                    |
| <p>513 PAUL KLEE<br/>The End of the Marionette (1927)<br/>Watercolor and ink. 12¼ x 18</p> | <p>529 FRANZ MARC<br/>Blue Horses (1914)<br/>Watercolor. 7½ x 4½</p>                |
| <p>514 PAUL KLEE<br/>Full Moon over Town (1927)<br/>Watercolor. 9¾ x 11½</p>               | <p>530 FRANZ MARC<br/>Urtiere<br/>Watercolor. 15½ x 18</p>                          |
| <p>515 PAUL KLEE<br/>"Erinneraedchen" (1929)<br/>Watercolor and ink. 12 x 14¾</p>          | <p>531 JEAN METZINGER<br/>The Lady (1915)<br/>Oil. 36 x 25</p>                      |
| <p>516 PAUL KLEE<br/>Green Eyes (1935)<br/>Gouache. 19 x 14</p>                            | <p>532 AMEDEO MODIGLIANI<br/>The Boy in the Blue Vest<br/>Oil. 36½ x 24¼</p>        |
| <p>517 PAUL KLEE<br/>Cheerful (1936)<br/>Watercolor. 13 x 19</p>                           | <p>533 AMEDEO MODIGLIANI<br/>The Yellow Sweater<br/>Oil. 25½ x 36¼</p>              |
| <p>518 PAUL KLEE<br/>Peach Harvest (1937)<br/>Watercolor. 19½ x 16½</p>                    | <p>534 AMEDEO MODIGLIANI<br/>Portrait of Beatrice Hastings<br/>Drawing. 12 x 7⅝</p> |
| <p>519 PAUL KLEE<br/>Go Shopping<br/>Watercolor. 11 x 9¾</p>                               | <p>535 AMEDEO MODIGLIANI<br/>Nude (1917)<br/>Oil. 28½ x 45</p>                      |
| <p>520 PAUL KLEE<br/>Flower<br/>Gouache, 9 x 6</p>   | <p>536 PABLO PICASSO<br/>Fruit Bowl (1908)<br/>Oil. 25⅝ x 28¼</p>                   |
| <p>521 FERNAND LEGER<br/>The Smokers (1911)<br/>Oil. 50 x 38½</p>                          | <p>537 PABLO PICASSO<br/>Pierrot (1911)<br/>Oil. 50 x 34</p>                        |
| <p>522 FERNAND LEGER<br/>The Clack (1918)<br/>Oil. 18½ x 23½</p>                           | <p>538 PABLO PICASSO<br/>Landscape Seret (1914)<br/>Oil. 45½ x 19¾</p>              |

## PAINTINGS WITH AN OBJECT

- 539 PABLO PICASSO  
Musician (1914)  
Oil. 25 x 19½
- 540 PABLO PICASSO  
Abstraction (1916)  
Collage. 18½ x 24½
- 541 PABLO PICASSO  
Abstraction (1918)  
Oil. 14 x 11
- 542 PABLO PICASSO  
Lemon (1927)  
Oil. 7 x 5¼
- 543 HILLA REBAY  
Relaxation (1924)  
Paper and watercolor. 16¾ x 13¾
- 544 HILLA REBAY  
The Tiger Cat (1933)  
Paper. 16¾ x 13¾
- 545-710 HILLA REBAY  
Objective and Non-objective originals
- 711 HENRI ROUSSEAU  
The Artillerymen  
Oil. 32 x 39½
- 711a GEORGES-PIERRE SEURAT  
Shop (1879)  
Colored drawing. 6 x 9½
- 712 GEORGES-PIERRE SEURAT  
Bending Soldier (1881-1882)  
Drawing 6¾ x 4½
- 713 GEORGES-PIERRE SEURAT  
Peasant Women (1882)  
Oil. 14½ x 18
- 714 GEORGES-PIERRE SEURAT  
Peasant Woman (1883)  
Oil. 15 x 18
- 715 GEORGES-PIERRE SEURAT  
The Ape (1884)  
Study for "Grande Jatte"  
Pencil drawing. 7½ x 6½
- 716 GEORGES-PIERRE SEURAT  
Peasant (1884)  
Oil. 17½ x 21½
- 717 GEORGES-PIERRE SEURAT  
Enfant Blanc (1885)  
Drawing. 11¾ x 9
- 718 GEORGES-PIERRE SEURAT  
Le Clipper (1887)  
Drawing. 8¾ x 11½
- 719 GEORGES-PIERRE SEURAT  
La Grille  
Drawing. 9¼ x 12¼
- 720 GEORGES-PIERRE SEURAT  
The Door (1888)  
Pencil drawing. 11¼ x 8
- 721 GEORGES-PIERRE SEURAT  
Place de la Concorde (1888)  
Drawing. 9 x 11½
- 722 GEORGES-PIERRE SEURAT  
Horse  
Oil. 12 x 15½
- 723 GEORGES VALMIER  
Still Life (1925)  
Oil. 22 x 28
- 724 GEORGES VALMIER  
Still Life (1930)  
Watercolor. 4 x 7
- 725 EDOUARD VUILLARD  
At la "Revue Blanche"  
Oil. 18½ x 22½

## BIOGRAPHIES

BAUER, Rudolf. Born in Lindenwald, Poland, 1889. 1902, while still at Gymnasium, leading publishers ignoring his youth, accepted his drawings. In 1905 he studied at the Academy of Fine Arts in Berlin. Later, became known for his caricatures and his work in humorous publications. He developed through Academism, Impressionism, Expressionism, Cubism, to Non-objective painting, of which he is the outstanding master. He exhibited his paintings as a member of the "Sturm" and in the Glasspalast in Berlin, 1915-1919, also in many foreign countries. He was called by Berlin critics in 1919, the accomplisher of Kandinsky. He became member of the "Krater" in 1921. In 1927 he exhibited in the Kgl. Schloss, Berlin. In 1929 he founded the Geistreich, a private museum of Non-objective painting in Berlin, unselfishly recommending other artists to those who came to buy from him. Lectured on art in German universities and museums, also "Volks Buehne," Berlin. He is the author of "Die Kosmische Bewegung" in "Expressionismus die Kunstwende," Berlin, 1918; "Manifest der Malerei," Berlin, 1921; "Das Geistreich," Berlin, 1931; and "Eppur si mouve," Berlin, 1935. In 1937, the Musee of Jeu de Paume in the Tuileries, Paris, acquired one of his paintings. He lives in Berlin, showing Non-objective paintings to the public, in a private museum since 1929, never parting with his paintings unless their acquisition is to be useful to uncommercial demonstrations in furthering the ideal of Non-objectivity. Bauer is the creator of dramatic Non-objective painting.

BONNARD, Pierre. Born in Fontenay-aux Roses in 1867. Began his artistic studies at the Academy Julian in Paris. In 1891 he made his debut at the Salon des Indépendants together with his staunch friends, Toulouse-Lautrec, Vuillard, Roussel, Denis, Maillol. He began his designs for stained glass windows in 1895; and in 1899 took a small post with the Civil Service but continued his artistic work. From 1901 on, he exhibited regularly in Paris with the Indépendants, the Impressionists. He illustrated books of Verlaine, Renard, Zola, Mirbeau and Gide, published by Vollard. He has been awarded prizes in 1923 and 1936 at the Carnegie International. Exhibited at the Chicago Art institute in 1939 and in many foreign countries. Bonnard is the poet of color play. With curiously naive and refined perception he imposes the change of floating harmonies, the total forgetfulness of conventional forms. At first the scales of neutral tones were sufficient for his magical renderings of Impressionism. Today his palette is flowing over with all the colors of the rainbow. No other French painter ever surpassed him in the lyrical audacity and the luminous sparkle of displaying Nature's charm. He lives in France.

BURLIUK, David. Born in Russia in 1882. Once a member of the "Blauer Reiter," Munich, and exhibited in the "Sturm," Berlin. Lives in the United States.

CAMPENDONK, Heinrich. Born in Krefeld in 1889, where he studied with Prikker. From 1911 to 1914 he lived in Sindelsdorf. He has worked with Franz Marc and Kandinsky. He lived in Seeshaupt from 1916 to 1933, later taught at the Academy of Duesseldorf. He is at present teaching at the Ryksakademie in Amsterdam.

CENTURION, Penrod. Born in 1905 in New York. Educated in German and Swiss colleges and returned to the United States in 1926. In 1934 was director of art for the experimental school, College in the Hills, Herod, Illinois. He worked on the Federal Writers'

Project of Illinois until 1937 when he became a scholar and pupil of the Solomon R. Guggenheim Foundation. Lives and works in Illinois.

CHAGALL, Marc. Born in Vitebsk, Russia, 1887. Began painting in 1907 under Bakst in St. Petersburg, came to Paris in 1910, where he exhibited in the Salon des Indépendants; 1911-1914, he lived in Berlin. In 1913 he executed a mural painting for the Jewish Theatre in Moscow. His first one-man show was organized by the "Sturm" in Berlin, 1914, after which he returned to Russia, until 1922. Founded the Beaux Arts School in Vitebsk. Chagall abstracts nature with the deepest feeling for spacing and magnificent color organizations. The poetry of his fairy tales about love, animals and peasant life is always subdued to the masterful creativeness of modern form problems. He only uses the objects and subjects of his preference to display his visionary genius. Lives in Paris since 1929. Exhibitions in many foreign countries: in Basle, 1931; London, 1935; New York City, 1937 and 1938. Among the books he has illustrated are "Dead Souls," by Gogol. Most galleries own his works.

COEFFIN, Josette. Born at Rouen, France. Studied at the School of Fine Arts at Rouen at the age of 15. Has exhibited with the Salon des Artistes Français, Salon des Indépendants, and at the Salon d'Automne. Lives in Paris. Is a scholar of the Solomon R. Guggenheim Foundation.

DELACROIX, Eugène. Born at Charenton, Saint Maurice in 1799. Pupil of Guerin and influenced by Baron Gros. First exhibited at the Salon Paris in 1822. Journeyed to Algiers in 1830. Painted the ceilings in the Palais Bourbon in 1835 and the ceilings of the Luxembourg, 1847. Toward the end of his life executed the ceilings of Saint Sulpice approximately 1858. Introduced complementary color research and started Impressionism. Died 1863.

DELAUNAY, Robert. Born in Paris, 1882. Exhibited in the Salon des Indépendants in 1908 and 1911, leading in the Cubist movement. Created the first historically outstanding Cubistic pictures, "St. Severin," 1909, "Eiffel Tower", 1910, and "Les Fenêtres," in 1912. He illustrated the poems of Apollinaire and of Blaise Cendrars, "Transsiberion," by Huidobro, and "Allo, Paris!" by Deltail (Editions des Quatre Chemins). He made huge decorations for the Aviation and Railroad Pavillions ordered by the French State for the World's Fair, 1937. He lives in Paris.

DOMELA, César. Born in Amsterdam in 1900, studied painting in Berlin in 1921, Switzerland 1922-24, and in Paris. Since 1925, member of the "Style Group." Lived in Amsterdam in 1926-27, and in Berlin, 1927-1933. Started constructions in metal and glass about 1930. He lives in Paris.

FEININGER, Lyonel. Born in New York, 1871. Went to Germany in 1888 to study music, but changed to the study of painting at the Academy in Berlin. From 1895 to 1900, he worked together with Bauer as a cartoonist for the Lustige Blätter, Berlin. He exhibited in the Glasspalast in 1904, and in 1910 at the Berlin Secession and many foreign countries. Taught painting at the Bauhaus in Weimar and Dessau until 1933. Had honorary one-man show at the Museum, Crown Prince Palace, Berlin in 1931. Except for short periods in

Paris and for teaching at Mills College in Oakland, California, he lived in Berlin and since 1936 in New York as painter, musician and composer.

FERREN, John. Born in 1905 at Pendleton, Oregon. First studied Impressionism. Later became sculptor's apprentice. In 1930, he returned to painting. He has exhibited his work in Paris and American cities. Lives in Paris since 1931.

FILLA, Emil. Born April 3, 1892 at Chropyne, Czechoslovakia. Studied at the Academy of Prague from 1903-1905. Travelled in France, Italy, Germany and lived in Holland from 1914-1919. Since then has lived in Prague where he is a member of "Manes" as a painter of abstractions. Represented in the Gal. Moderne, Prague.

GAUGUIN, Paul. Born in Paris in 1848. Spent his childhood in Peru. He was a seaman from 1863-1868 and stockbroker in 1868-1883; painted in France from 1873-1886. Painted in Martinique in 1887, and then at Arles with von Gogh in 1888. After Arles, he went to Pont-Avon, Brittany. Symthetist Group 1889-1890. Developed from Impressionism to Expressionism and last to Abstraction. If he had not died in 1903 he would have developed to Non-objective painting.

GLEIZES, Albert. Born in Paris, 1881, exhibited in Paris at the Société Nationale des Beaux Arts in 1902 and 1908; at the Salon d'Automne in 1903, 1905, and 1910; at the Salon des Indépendants since 1909; and at the Salon des Tuileries since its founding. He took part in the first Cubistic movement in 1908 and was one of the founders of the Salon "Section d'Or" in 1912, as well as a member of the "Sturm," Berlin. During his journey to the United States, 1915-1917, he produced interesting Cubistic pictures also of New York. Since 1916, his paintings have been Abstractions. Some are entirely Non-objective. Gleizes lectures and writes. His publications include: "Du Cubism," in collaboration with Jean Metzinger, Paris, 1912; "Du Cubism et les moyens de le comprendre," Paris, 1920; "La Mission créative de l'Homme dans le domaine plastique," Paris, 1922; and "Vers une conscience plastique," articles and lectures from 1911 to 1925, Paris, 1926. Illustrations: "Le Bocage amoureux," by Allard; "La Conque miraculeuse," by Mercereau; and "Au pays du muftie," by Tailhade. He lives in Moly Sabata, France.

GRIS, Juan. Born José Gonzales, in Madrid, 1887, studied at the School of Arts and Sciences in Madrid. In 1906 he came to Paris. Exhibited Cubistic paintings in 1912 at the Salon des Indépendants. From 1915 to 1920 he exhibited in Paris. He made the decorations for Diaghilev's Russian Ballet, "Les Tentations de la Bèrgere," "La Colombe," "Une Education Manquee." In 1927 he died at his studio at Boulogne-sur-Seine.

KANDINSKY, Vasily. Born in Moscow, Russia, 1866, graduated in law and economics. He went to Munich in 1900 to study painting with Azbe and Stuck. From 1902 to 1903 he conducted an art school, then travelled until 1908 and lived again in Munich until 1912. His first Non-objective painting was completed in 1911. In 1912 he founded the group of "Blauer Reiter", also published a book with this title. His works were exhibited in the Berlin "Automne Salon" in 1914 and in the "Sturm," Berlin, 1913-1918. Exhibited in many foreign countries. 1914, he returned to Russia as teacher at the Beaux Arts School and director of the Museum of Pictorial Culture at Moscow, 1919. 1920, established the

Institute of Artistic Culture as professor at the University of Moscow. Founded the Russian Academy of Arts and Sciences. 1922, he returned to Germany to teach at the Bauhaus in Weimar and Dessau until 1933. His books include: "Ueber das Geistige in der Kunst," Munich, 1912; "Der Blaue Reiter," edited by Kandinsky and Franz Marc, Munich, 1912; "Kandinsky, 1901-1913," Berlin, "Kleine Welten," Berlin, 1922; and "Punkt und Linie zur Fläche," Munich 1926. He has exhibited in many foreign countries, and is represented in many international galleries of art. Kandinsky is the creator of lyrical Non-objective painting. He lives in Paris.

KLEE, Paul. Born in Berne, Switzerland, 1879. He studied at the Academy of Munich with Stuck in 1898. He travelled through Italy, lived in Berne from 1903 to 1906. His first public show in 1910 was unsuccessful, but later he attracted great attention in the exhibition of "Blauer Reiter," of which he was a member in 1912, and at the "Automne Salon," in Berlin, 1913. He also exhibited as a member of the "Sturm." In 1919 he became teacher at the Bauhaus in Weimar, and later at Dessau; until 1932 he was a teacher at the Academy in Duesseldorf. His works are abstractions of objective inspiration represented in most galleries of art and exhibited in many foreign countries.

LEGER, Fernand. Born in Argentan, France, 1881. Studied shortly architecture at the Ecole des Beaux Arts in 1901. He worked as an architectural draftsman and photographic retoucher. He then began to paint, influenced by the works of Cezanne, Rousseau, became prominent in the Cubist movement, and developed strong abstractions influenced by objects. Created only few Non-objective decorations. Exhibited in the Berlin "Automne Salon," in 1914, and later became known through the "Sturm," Berlin, 1914-1919. He designed settings for the Swedish ballets. He directed an art school in Paris. He has had exhibitions in many foreign countries and his work hangs in many modern galleries. In 1937 and 1938, his paintings were exhibited in New York City. He lives in Paris.

MARC, Franz. Born in Ried, upper Bavaria, 1880. Studied at the Munich Academy from 1900 to 1903. In 1902 he travelled in Italy and in 1903 he went to Paris for six months. He lived in Munich from 1904 to 1905. In 1906 he visited Greece, and returned to Paris and Berlin in 1907. From 1907 to 1914 he lived in Sindelsdorf, Bavaria. As a magnificent painter of animal life he was the first in Germany to develop from Academism to Cubism, which he organically interwove with nature's lights, shadows, and color displays in his priceless abstractions. The sweet innocence of expressions in Chagall's animal paintings he equalled and organized into new form problems and perfected renderings of nature's protective surroundings to animals' intimacy. His most important work is "Tierschicksale" damaged by fire in 1918. He was a member of the "Blauer Reiter" group. He was killed at Verdun, March 4, 1916.

METZINGER, Jean. Born at Nantes, June 24, 1883. He became prominent in the Cubist movement; he exhibited at the Salon des Indépendants in 1903 and at the Salon d'Automne, Paris, since 1906. In collaboration with Albert Gleizes, he has written "Du Cubism," Paris, 1912. At present he lives in Paris.

MODIGLIANI, Amedeo. Born in Leghorn, Italy, 1884. After studying the old masters in Naples, Florence and Venice, he arrived in Paris in 1905. His works as painter and

sculptor were exhibited at the Salon des Indépendants in 1908-1910, and at the Salon d'Automne, Paris, 1919-1920. He was influenced by the Italian primitives and African sculpture. Many of his Expressionistic portraits were those of his friends. His life in Paris was one of poverty, illness and disillusionment. He died of consumption at the age of thirty-five in Paris during 1920.

MOHOLY-NAGY, Ladislaus. Born in Hungary, 1895. From legal studies he turned to photographic and applied art and painting in 1915. For a while he taught at the Bauhaus at Dessau, a school mostly for handicrafts and applied design, housed in hideous modern buildings. So many of its staff and pupils for some time were corrupted by communistic political propaganda that this organization did tremendous harm to the belief in its usefulness and with it to all new form problems in Germany. In 1929, he went to Berlin where he worked in films, stage settings, photography, writing and painting. His work has been exhibited in foreign countries. His writings include "Malerei, Fotografie, Film," Munich, 1925; "The New Vision," New York, 1933; and "Sonderausgabe der Zeitschrift Telehor," 1933-1935. He lived in London and since 1937 in Chicago.

NEBEL, Otto. Born in Berlin, Germany, 1892. Painter and writer. He studied architecture from 1913 to 1918. Started Non-objective painting in 1917. He became a member of the "Sturm" in 1919, and in 1920 the "Krater" in Berlin. He lives in Berne, Switzerland.

NICHOLSON, Ben. Born in Denham, England, 1894. From 1925 to 1936 he was a member of "7 and 5," in London, and from 1933 a member of "Unit One," and in 1934, a member of "Abstraction-Création," Paris. He lives in London.

PICASSO, Pablo. Born in Malaga, Spain, 1881. Began to paint early in Le Ceruna as the pupil of his father. He later studied in the Academy of Barcelona, from where he visited Paris in 1900. He has lived in Paris since 1903. His first studies of space problems were made in 1907 and his first Cubistic landscapes were painted in 1908. He has rarely achieved Non-objectivity. In spite of being a very talented painter he is constantly subjected to the hunt for journalistic sensations and inspirations from others, therefore lacking the intuitive organic development and constantly increasing volume which characterizes the evolution of genius. Like most famous painters he exhibited in all countries. Boosted by dealers and publicity, the future possibilities of his fame are doubtful and tragic. He lives in Paris.

REBAY, von Ehrenwiesen, Hilla. Born in Strasburg, Alsace. She studied with Zinkeisen, at Duesseldorf, at the Paris Academy and with Groeber in Munich. Her paintings were exhibited at the Wallraf Museum in Cologne in 1914, at the Secession in Munich, 1914-1915; at the Salon des Indépendants in Paris in 1914; at the Freie Secession in Berlin, 1915; and at the "Sturm" in 1917. She was a member of the "November Gruppe," in 1918, and in 1920 a member of the "Krater." Exhibited in many foreign countries and at the Salon des Tuileries and Salon d'Automne, Paris, 1932-1938. Her work developed since 1914 from Academism through Impressionism, Expressionism, and Cubism to Non-objective painting. Like Klee her work is mostly lyrical chamber music. Since 1937, Curator of the Solomon R. Guggenheim Foundation. She lives in Greens Farms, Connecticut, and Paris.



ROUSSEAU, Henri. Born in Laval, Mayenne in 1844. Military musician in Mexico from 1862-1867. Sargeant in the Franco-Prussian War in 1870. Customs officer in Paris, 1885. Started to paint in 1885. First jungle painting in 1904. His primitive paintings are remarkably deep in feelings. With the intuitive intensity with which he was able to absorb the beauty of a few leaves he recreated the poetry of a virgin forest. Never handicapped by academic banalities of reproductive tricks he was master in the feeling of nature and its primitive abstraction, although he never knew how to paint. His spacing was perfection. Died in Paris in 1910.

SCARLETT, Rolph. Born in Guelph, Ontario, 1891. Has exhibited in Toledo, Ohio, 1926; Los Angeles, 1930; Pasadena, 1931. Has been designing sets for the Pasadena Playhouse from 1930-1931. From 1931 to 1934, has been designing for various Hollywood film studios. Pupil of the Solomon R. Guggenheim Foundation. Lives in Long Island.

SCHWITTERS, Kurt. Born in Hanover, June 20, 1887, where he still lives. Poet and painter, Non-objective and Academic. In 1919-1922 while he lived in Berlin he used to give constant surprises to his friends whom he visited unexpectedly at all hours, often loaded with junk collected at dumping places some of which he used in his collages with surprising effects.

SEURAT, Georges-Pierre. Born in Paris, 1859. He studied at the Ecole des Beaux Arts from 1875 to 1880. He painted in Paris from 1880 until his death. An indefatigable worker, he sold only one painting during his lifetime. Not until years after his death was his remarkable work appreciated. Seurat was the first Cubist and his priceless works are much stronger in every detail of space perfection than any of Cézanne. Seurat developed from Impressionism to Expressionism and finally Cubism. If he had lived as long as Cézanne, he would have become a great creator of Non-objective painting, as his work already indicated perfected control of balance and rhythm and immaterialistic spirituality, although he died at the age of thirty-one.

SHWAB, W. Great master of Non-objective painting. Lives in Paris and Switzerland where he was born.

DA SILVA, Vieira. Born in Lisbon, studied and lives in Paris.

STYRSKY. Born in Italy and lives in Paris.

TOYEN. Born in Italy and lives in Paris.

VALMIER, Georges. Born 1885 in Angoulême. He studied at the Paris Academy in 1905; later he worked alone in Paris until 1914; served in the World War until 1919; exhibited in Paris in 1921. He created stage settings for futuristic plays by Marinetti, also for Romain, and Pillement in Paris, and for Bohn's Ballet Russe in Chicago. A fine musician he made his living as a church singer. He died in Paris, March 25, 1937. His latest works were three big Cubistic decorations ordered by the French State for the railroad exhibit in the World's Fair, Paris, 1937.

VORDEMBERGE-GILDEWART, F. Born 1899, Osnabrueck, Germany. He studied technics, architecture, and sculpture in Hanover; in 1919 he joined the Dadist group in its intention

to confuse the public's unmovable viewpoint on art so as to open their minds and enable them to new visions. He created Non-objective films in 1920; exhibited paintings and works of absolute forms in metal and glass at the "Sturm" from 1923 to 1924; 1936 he moved to Berlin. He was a member of the "Sturm" in 1923, "Style" in 1924, later of Abstraction-Création in Paris. In 1931 he was the German representative to the "Congrès préparatoire du musée contemporain" in La Sarraz, Switzerland. He has been living in Switzerland and Holland since 1937.

VUILLARD, Edouard. Born 1868 in Cuiseaux. Studied at the Academy Julian in Paris. In 1889, he was a member of a group called "Nabis." He studied at the École des Beaux Arts under Fleury and Bouguereau. From 1891 and onward, he has exhibited at the Salon des Indépendants. Vuillard achieved a reputation for his lithographs, many of which were for Vollard's publications. January, 1939, his work was exhibited at the Chicago Art Institute. As France's second foremost Impressionist, often together with Bonnard, he exhibited in many foreign countries. He lives in France.

WADSWORTH, Edward. Born in Cheakheaton, England, 1889. When Cubism appeared in England in 1910 he was prepared to understand and appreciate it. He made his debut in the Vorticist movement started by Wyndham Lewis, the first to import Cubism into England. His first one-man show was at the Leicester Galleries in 1919. He is a member of "Unit One," a group of eleven English artists with mutual sympathies. He lives in England.

XCERON, Jean. Born in 1890 in Greece. Came to the United States in 1904; studied at the Corcoran School of Art in Washington, D. C., from 1910 to 1916, and then painted in New York. He has lived and worked in Paris and New York since 1935.



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